



146 GAWTHORN (N.), *Harmonia Perfecta* : a Compleat  
Collection of Psalm Tunes, in Four Parts, taken from the  
most Eminent Masters, chiefly from Mr. Ravenscroft. To  
which is added, a Dialogue upon Death : with several  
Psalm Tunes, Hymns, and Anthems, never before Publish'd :  
with an Introduction to Psalmody. *London, 1730. 8vo,*  
FIRST EDITION, *the music printed (round notes), old calf, 18s.*

The author was clerk at the Friday Lecture in East Cheap.

FROM THE LIBRARY OF

REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO

THE LIBRARY OF

PRINCETON THEOLOGICAL SEMINARY

Edw. N. Gawthorn

Division

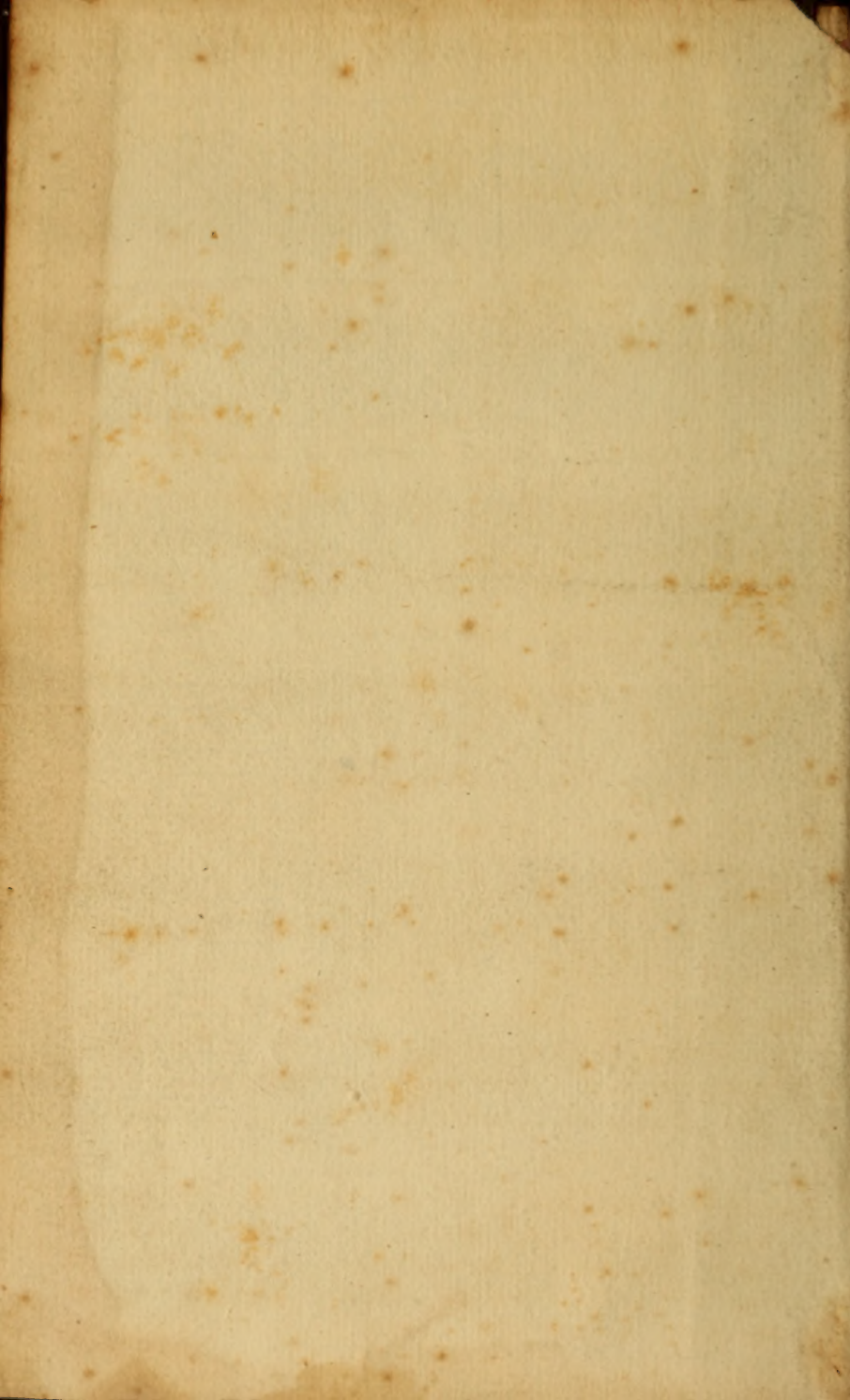
Section

SCC

6021

17.







# *Harmonia Perfecta:*

A

Compleat Collection

O F

PSALM TUNES,  
I N

FOUR PARTS,

The three Upper Parts being Transposed into the *Treble Cliff*; fitted to all the various Measures now in Use: Taken from the most Eminent Masters, chiefly from

**Mr. RAVENSCROFT.**

To which is added,

A Dialogue upon DEATH: With several *Psalm Tunes, Hymns, and Anthems*, never before Publish'd: With an Introduction to *Psalmody*, and a Table directing to each particular Tune contain'd in this BOOK.

The whole being Principally design'd for the Ease, Improvement, and Delight of all Lovers of *Psalmody*: Being the *first of this kind* ever yet Extant.

---

L O N D O N:

Printed by *William Pearson*, and Sold by *Richard Ford*, at the *Angel*, and *Richard Hett* at the *Bible and Crown*, both in the *Poultry*; *John Gilbert* Mathematical-Instrument-Maker, on *Tower-Hill*; and *Nathaniel Gawthorn* at the *Black Peruke* in *Road Lane, Fenchurch-Street.* 1730.

of his Decease, Mr. Ravenscroft's Book was Reprinted, which I thought would have render'd this Collection useless. However, it appeared that there was only one of the upper Parts Transposed into the Treble Cliff; and that several of the Tunes were alter'd, as to their Time from what they Originally were; upon which I was advised to compleat this Collection; it concludes the whole of Mr. Ravenscroft; (three or four Tunes excepted) the Substance of Mr. Laurence's last Edition; Playford has been carefully consulted, and other Authors of the first Name; to these I have made Additions entirely New, gather'd elsewhere. I have prefix'd to this Book some general Rules, of which no Notice was taken in his last Edition; as to the Method in which the whole is disposed, it is this, (*viz.*) The several Measures are thrown together by themselves; and the proper Psalm Tunes, rang'd in their Order, according to their Metres. I pretend not to be the Author of any one Tune, it would be Vanity, which I dare not allow, to say this Performance after all my Pains upon it, is Faultless; and Weakness indeed, to think of it's being beyond the Reach of Capricious Censure; if it meet with a Candid Acceptance from you, with whom it is mine Ambition to stand Approv'd, this will be a sufficient Gratification, to

GENTLEMEN,

Your Obliged,

Humble Servant,

Rood Lane, August  
the 12th, 1730.

Nathaniel Gawthorn.



A N

# INTRODUCTION TO PSALMODY.

**F**OR the Understanding of Psalmody, there are five Lines devised; which with their Spaces serves as Steps, gradually to express the several Degrees of the Voice, Ascending or Descending; but these Lines alone are too few, to contain all the Notes requisite in the Compass of Musick; the whole Scale consisting of eleven Lines, with their intermediate Spaces, is (by arch'd Lines) divided into three such System's or Parts, each Arch comprehending five Lines. As followeth;

## The GAMUT.

<i>G G sol re ut in Alt.</i>		<i>Sol</i>	
<i>F fa ut</i>	—————	<i>Fa</i>	Treble:
<i>E la</i>	—————	<i>La</i>	
<i>D la sol</i>	—————	<i>Sol</i>	
<i>C sol fa</i>	—————	<i>Fa</i>	
<i>B fa be mi</i>	—————	<i>Mi</i>	
<i>A la mi re</i>		<i>La</i>	Tenor:
<i>G sol re ut</i>		<i>Sol</i>	
<i>F fa ut</i>		<i>Fa</i>	
<i>E la mi</i>	—————	<i>La</i>	
<i>D la sol re</i>		<i>Sol</i>	
<i>C sol fa ut</i>		<i>Fa</i>	Bass:
<i>B fa be mi</i>		<i>Mi</i>	
<i>A la mi re</i>	—————	<i>La</i>	
<i>G sol re ut</i>		<i>Sol</i>	
<i>F fa ut</i>		<i>Fa</i>	
<i>E la mi</i>		<i>La</i>	
<i>D sol re</i>	—————	<i>Sol</i>	
<i>C fa ut</i>	—————	<i>Fa</i>	
<i>B mi</i>	—————	<i>Mi</i>	
<i>A are</i>	—————	<i>La</i>	
<i>Gamut</i>	—————	<i>Sol</i>	
<i>F F faut</i>	—————	<i>Fa</i>	




As




As these Lines and Parts lie together in a Body, the uppermost five belong to the *Treble*, the lowermost five to the *Bass*; the middle Arch (taking in two Lines of the *Bass*, and two of the *Treble*) is proper to the *Tenor*.

The *Gamut* is Composed of the seven first Letters of the Alphabet, viz. *A, B, C, D, E, F, G*, together with a Syllable or Syllables, expressing their Names.

In the first and second Column, you have the Names of the several Lines and Spaces, in the third you have the Notes to each Line and Space, and their Names as they are to be Sung when *Mi* is in *B mi*.

You see the Lines of the *Gamut* are divided into 3 fives, expressing the three several Parts in Musick, (viz.) *Treble*, *Tenor* and *Bass*; and upon one of these five Lines in every Part, you will find a particular Mark or Character called a *Cliff*; by which you may know exactly how to call every Note that is plac'd upon the five Lines, or Spaces; for upon the fourth Line from the bottom, which is *F faut*, you will see this Mark  which is called the *Bass*, or *F faut Cliff*; because it is placed upon *F faut*; and upon the second Line above it you will see this Mark  which is called the *Tenor* or *C sol faut Cliff*; and upon the second Line above that, you will find this Mark  which is called the *G sol vent Cliff*.

Now take any of the five Lines which you see Tied or Braced together, out of the Scale; and you'll find the several Cliffs, placed as follows; the *Bass* upon the upper Line but one of the five; the *Tenor* upon the middle Line of the five; and the *Treble* upon the lower Line but one of the five.

But I would have it observed, that the *Tenor* (or *C sol faut*) *Cliff* mark'd thus  is variously placed, viz. sometimes on the middle Line, sometimes on the uppermost Line but one, sometimes on the lowermost Line but one, and sometimes on the lowest Line of all; but upon what Line soever it stands, the same takes its Denomination from the letter *C*, and therefore 'tis called *C sol faut*; and all the Notes above and below it, are to be named in *Solfaing*, according to the foregoing Rules of the *Gamut*: And tho' this *Cliff* is no where used in the following Collection, the *Gamut* or *Scale* would not have been perfect, had it not been incerted.

By these *Cliffs* you may know exactly how to name your Notes when you see them prick'd down, either in *Treble*, *Tenor*, or *Bass*;


*Bass*; but as this is variable according as *Mi* is plac'd. Observe the following *Gamut*, which is more particular.

The *Gamut*, or Scale of *Musick*. | Seven other *Rules*, shewing the Variations, by *Flats* and *Sharps* through the 7 Letters.

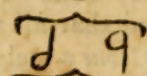
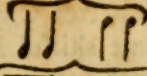
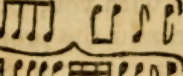
GG	fol re ut		fol	fol	la	la	fa	fa	♯ mi
F	fa ut		-fa--	-fa--	-fol-	-fol-	♯ mi-	-♯ la-	-♯ la-
E	la mi		la	mi	<i>b</i> fa	<i>b</i> fa	la	fol	fol
D	la fol re		-fol-	-la--	-la--	-mi-	--fol--	--fa--	--fa--
C	fol fa ut		fa	fol	fol	la	fa	♯ mi	♯ la
B	fa be mi	Cliff.	-mi-	<i>b</i> fa-	<i>b</i> fa-	-fol-	--la--	--la--	-fol--
A	la mi re	≡	la	la	mi	<i>b</i> fa	fol	fol	fa
G	fol re ut	♯	-fol-	-fol-	-la--	-la--	--fa--	--fa--	♯ mi-
F	fa ut	0	fa	fa	fol	fol	♯ mi	♯ la	♯ la
E	la mi	Cliff.	-la--	-mi-	<i>b</i> fa-	<i>b</i> fa-	--la--	-fol--	--fol-
D	la fol re	□	fol	la	la	mi	fol	fa	fa
C	fol fa ut	□	-fa--	-fol-	-fol-	-la--	--fa--	♯ mi-	-♯ la-
B	fa be mi	□	mi	<i>b</i> fa	<i>b</i> fa	<i>b</i> fol	la	la	fol
A	la mi re	Cliff.	-la--	-la--	-mi-	<i>b</i> fa-	-fol--	-fol--	--fa--
G	fol re ut	2:1	fol	fol	la	la	fa	fa	♯ mi
F	fa ut	2:1	-fa--	-fa--	-fol-	-fol-	♯ mi-	-♯ la-	-♯ la-
E	la	2:1	la	mi	<i>b</i> fa	<i>b</i> fa	la	fol	fol
D	fol re		-fol-	-la--	-la--	-mi-	--fol-	--fa--	--fa--
C	fa ut		fa	fol	fol	la	fa	♯ mi	♯ la
B	mi		-mi-	<i>b</i> fa-	<i>b</i> fa-	<i>b</i> fol-	--la--	--la--	-fol-
A	re		la	la	mi	<i>b</i> fa-	fol	fol	fa
G	amut		-fol-	-fol-	-la--	la	--fa--	--fa--	-♯ mi
FF	fa ut		fa	-fa--	fol	-fol-	♯ mi	-♯ la-	♯ la
			B	E	A	D	F	C	G

As the *Gamut* is the ground of all *Musick*, so such as would understand what they Sing, must study to be perfect in the Knowledge of it, and learn it by heart, that they may know the Use of the *Cliffs*, and readily give every Line and Space its proper Denomination, either forward or backward; observing what Syllable each proper Name points to, in the seven Columns to the right-hand, according to the Variations of *Mi*, which being the matter Note, all the rest depend upon it; for having found out that the others follow in course, and this *Mi* as I have shewn before, has it's being in various Places, as it is remov'd by *Flat*, or *Sharps*.



In *Common Time* there are three *Moods*, mark'd thus C  the first signifies a very slow Movement, the second a midling Movement, and the third a quick Movement, and one of these is placed at the beginning of a Lesson, directly after the *Cliff*, which governs the Song or Lesson, if not contradicted by another Sign.

*The Notes for Common Time.*

One Semibreve		Contains.
Two Minims		Contains.
Four Crotchets		Contains.
Eight Quavers		Contains
Sixteen Semiquavers		

Keeping of Time is the giving every Note its due length; and the way of beating this Time may be practis'd even without Singing, by repeating 1, 2, 3, 4, distinctly, as the Pendulum of a Clock moves; striking the Hand or Foot down at 1, and taking it up at 3, and 4 of these Strokes is the length of a *Semibreve*, which Note (or that quantity in lesser Notes or Rests) makes a *Bar* in *Common Time*, and as the *Semibreve* is the Measure of all other Notes, so in keeping time to it, you must strike down your Hand when you first sound it, and take it up again when half done; or if *Minims*, one must be with the Hand down, and the other up, and if *Crotchets*, then two down and two up, if *Quavers*, then four down, and four up: Here follows two Examples, with Letters *d*, and *u* placed over the Notes which should be down or up.

du d u d u d u d u d u d u d u d u



du d u d u d u d u d u d u d u



where



where you have *d* and *u* over the Notes to direct where your Hand must be down or up: Observe, that *d* and *u* are over the *Semibreve*, because it makes a whole *Bar*, but *Minims* are one *d*, and one *u*, *Crotchets* 2, and *Quavers* 4, and if *Semiquavers* then 8 down and 8 up.

In *Tripla Time*, you have a pointed *Semibreve*, or 3 *Minims*, 6 *Crotchets*, 12 *Quavers*, or 24 *Semiquavers* in a *Bar*, as may be observ'd in the following Scheme.

1 Pointed *Semibreve*

Contains

3 *Minims*

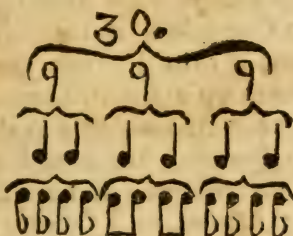
Contains

6 *Crotchets*

Contains

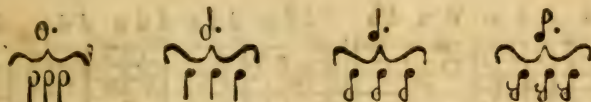
12 *Quavers*

Contains



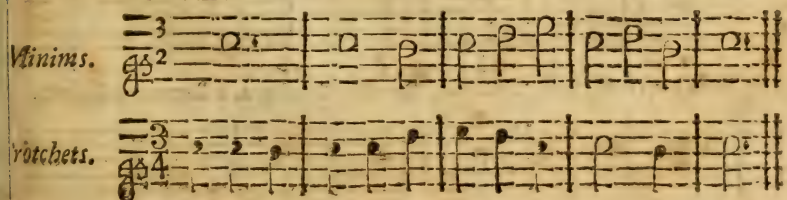
24 *Semiquavers*.

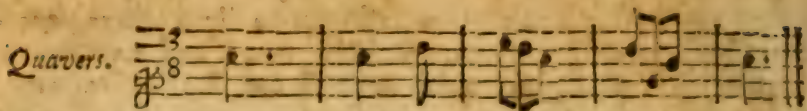
By this Scheme you may Observe that a Point, or Dot on the right Side of the *Semibreve* makes it half as much more, and the same is to be observed of any other Notes, as you may see by the following Scheme.



The Moods for *Tripla Time* are chiefly one of these 3, which are distinguish'd by having either 3 *Minims*, 3 *Crotchets*, or 3 *Quavers* in each *Bar*, 2 thirds of each *Bar* with the Hand down, and one up, and are known by these Signs or Moods, mark'd thus  $\frac{3}{2}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ , which are likewise put at the beginning of the first five Lines, as the Moods for *Common Time* are.

## E X A M P L E.

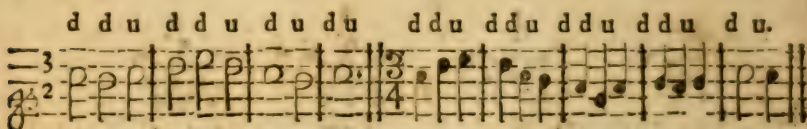




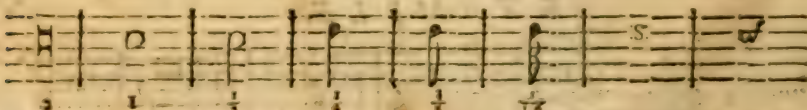
This last being a very brisk Movement is seldom used in *Psalmody*.

As all kinds of Time are reduced from *Common Time*, and as one *Semibreve*, 2 *Minims*, 4 *Crotchets*, or 8 *Quavers* make up a *Bar* in *Common Time*, so these Figures, viz. 2, 4, or 8 are plac'd under the 3, to denote what kind of Notes the *Tripla Time* of any Lesson is Composed, as thus, if I see the Mood call'd three to two mark'd thus  $\frac{3}{2}$ , then the 2 having regard to 2 *Minims* which makes up a *Bar* in *Common Time*; I know that *Tripla Time* must be in *Minims*, and as the 4 has regard to *Crotchets*, and the 8 to *Quavers*; the same Rule is to be observed, which is given for *Minims*; if I see a Lesson with this Mood  $\frac{3}{4}$ , and there be 3 *Minims*, or 3 *Quavers* in a *Bar*, I know the Mood is not right, the 4 underneath the 3 respecting *Crotchets*, and no other Notes; 4 *Crotchets* making a *Bar* as before hinted.

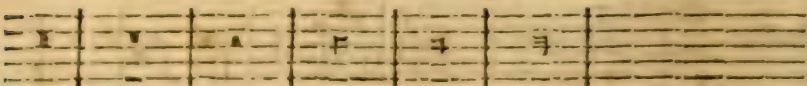
For the beating of *Tripla Time* you are to observe, that your Hand must be down while you Sing 2 *Minims*, and up at the third, the same of *Crotchets*, as follows.



The Number and Names of the Notes of different Measure which are commonly made use of in *Musick*, with *Rests* or *Pauses* proper to each, as they are plac'd on any of the five Lines, where you may observe the proportion they bear to each other, by the Figures plac'd under the Notes and over their Names.



Breve, Semibreve Minim Crotchet, Quaver, Semiqua. a Repeat, a Direct.





A *Direct* is a Character in *Musick*, usually put at the end of a System of Lines, and only serves to direct where the first Note, on the next System of Lines stands.

A *Repeat* is used to signifie, that the part of a Song, or Lesson, must be Sung or Play'd over again, from that Note over which it is plac'd.

*Bars* are of two Sorts, single and double, the single *Bar* is a Stroke drawn cross the five Lines, and divides the Time according to the Measure of the *Semibreve*. Where you find two Strokes together, it is called a double *Bar*, which divides the several Strains of a Song or Tune; and in Songs, Hymns, or Anthems, is used to intimate, that the preceeding Strain must be repeated.

The *Tye* or *Bow* which you see drawn over, two, or more Notes signifieth that only one Syllable must be Sung to them, as will appear by the following

E X A M P L E.



Sing      praise — es      un — to      our      King.

Where you may observe the word *Sing*, hath four Notes ty'd; *Praise* three, &c.

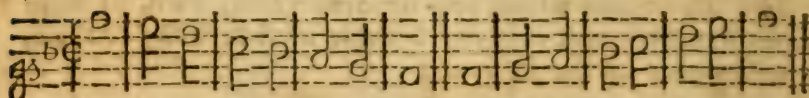
Now follows some Directions for Tuning the Voice, and in regard none can attain to the right guiding his Voice, in rising and falling of the several Sounds which are in *Musick*, at first, without some help; as I said before, it is necessary to get the Assistance of some skillful Person, either with his Voice or Instrument, to instruct you in the Sound of Notes; but in this Case the Voice is prefer'd, those who have good Ears may attain to some knowledge in this, by imitating the sound of a ring of Bells, which if the Number be 8, will be express'd as in the Example following; ascending or descending gradually on the eight Notes, by whole and half Notes, as in *Page 9*, are always between *La* and *Fa*, and *Mi* and *Fa*; then follow Rules for rising and falling the Voice by leaps, viz. by Thirds, Fourths, Fifths, Sixths, Sevenths and Eights, which are perform'd by proceeding, from one Note to another gradually,



ally, till you come to the highest Note in the distance, and then passing over the intermediate Notes, Sing only the two extremes, by which Method you may find the true Sound of any distance in any Time, within the Octave, as for instance, suppose you have a Third ascending, beginning at *G solreut*, at first Sound these three Notes, *Sol, La, Mi*, and at the second Tuning leave out *La*, the middle Note, and sound only *Sol* and *Mi*, which is a Third; observe the same Rule for Fourths, Fifths, &c.

Strive also to have your Voice as clear as possible, and let the sound be utter'd clear from the Throate, and not through your Teeth.

*Examples follow, Mi in E.*



*Fa Mi la sol fa la sol fa fa sol la fa sol la Mi fa.*

Hear I would have it observ'd, that your *Mi* comes but once in every eight Notes; and as was mention'd before, *Mi* being the Master-Note, all the rest depends upon it; and wheresoever your *Mi* is, you must call your Notes, above *Mi* *Fa, Sol, La, Fa, Sol, La*, and then your next Note is *Mi*, in the Example above you may observe, that the first Note above *Mi* is *Fa, Sol, La*, and below *Mi* is *La, Sol, Fa*, twice repeated, which brings you to the return of the Place of *Mi*, as you may see more particularly in the second Scale of the *Gamut*.

But the Design of this Undertaking, being chiefly to furnish all true Lovers of this delightfully Exercise, with a compleat Collection of Psalm Tunes in four Parts; freed from the Extricasy and Difficulties that attend the *C sol faut Cliff*: This short but intelligible Introduction by the proper Application of every young Beginner, I hope will be thought sufficient to answer the end proposed herein, which is only to lend some Assistance, by giving the shortest but plainest Directions, to a right understanding of *Psalmody*.

Here

Hear follows a second Rule for the eight Notes in the *Treble* and *Bass* Cliffs with *Mi* in *B mi*; the first and last Note beginning and ending on *G solreut* and *Gamut*.

S L M F S L F S S F L S F M L S F S.

When you can Sound these right up and down, being all *Semibreves*, you may make a small variation for your Improvement, in keeping Time.

S f l l m m f f f f l l f f f f

S f f f l l f f f f m m l l f f

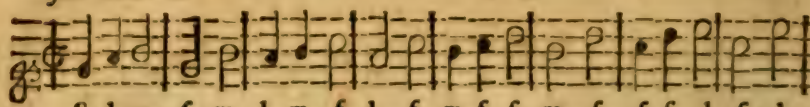
S f l l m m f f f f l l f f f f

S f f f l l f f f f m m l l f f

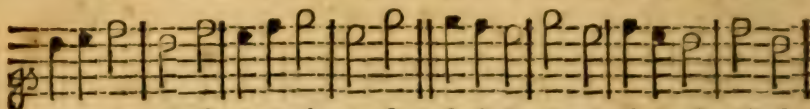


A Rule for Proving your Thirds, Fourths, Fifths, &c. in  
in the *Treble* and *Bass* Cliffs.

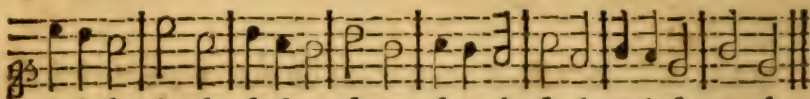
3ds Prov'd.



S 1 m f m l m f l f m f f m f f f l f l

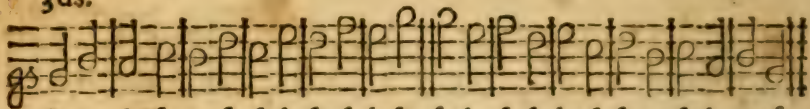


f l f f f l f f l f f f l f l f l f f f



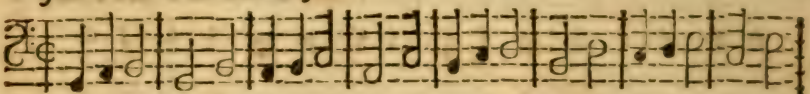
l f f l f f m f m f m l f l m l f m f

3ds.

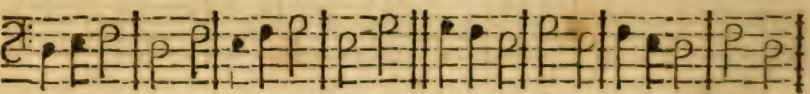


S m l f m f f l f f l f f l f f l f f m f l m f

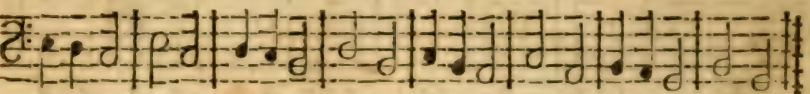
3ds Prov'd in the *Bass*.



S l m f m l m f l f m f f m f f f l f l

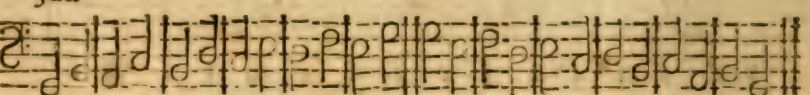


f l f f f l f f l f f f l f l f l f f f



l f f l f f m f m f m l f l m l f m f

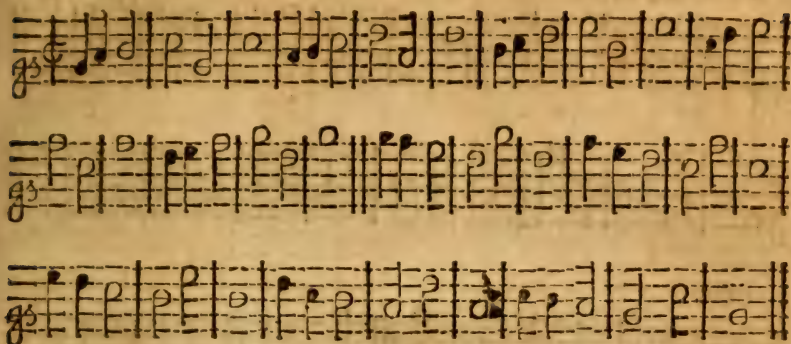
3ds.



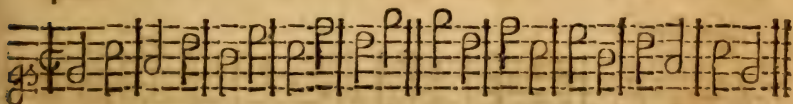
S m l f m f f l f f l f f l f f l f f m f f m f



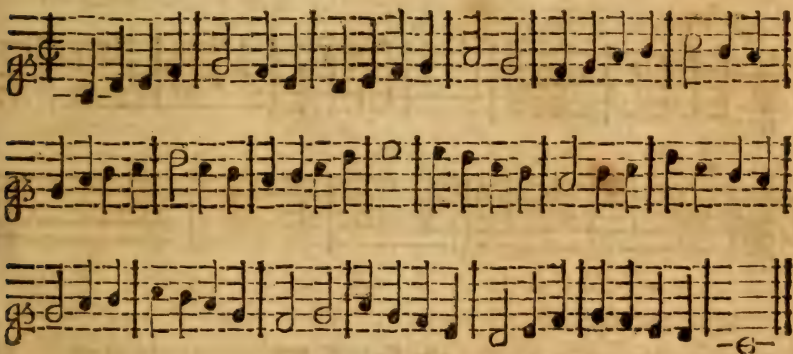
4ths Prov'd.



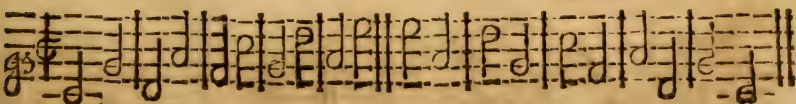
4ths.



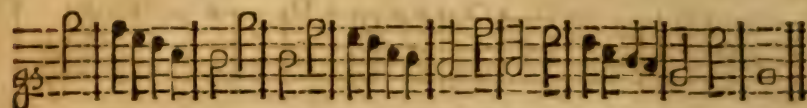
5ths Prov'd.



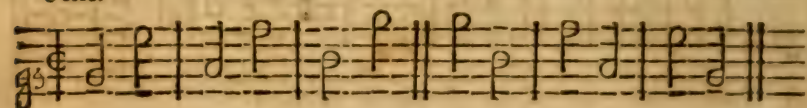
5ths.



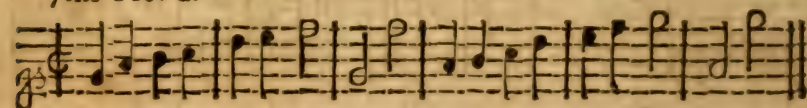
6ths Prov'd.



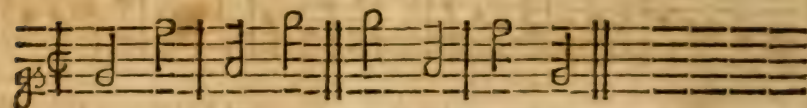
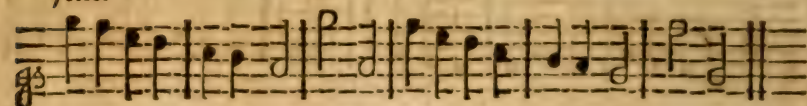
6ths.



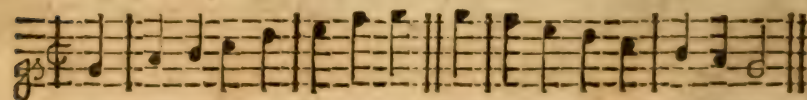
7ths Prov'd.



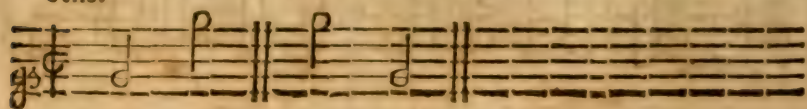
7ths.



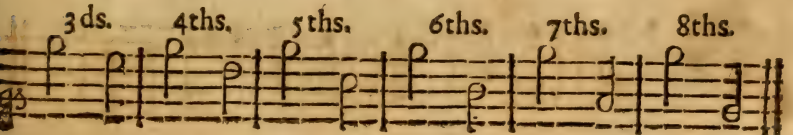
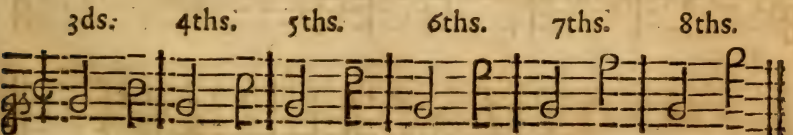
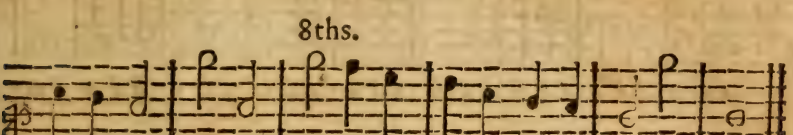
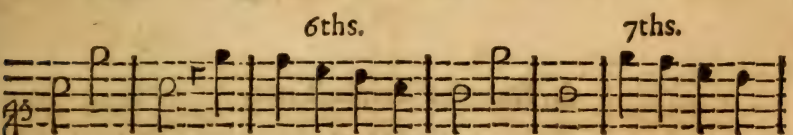
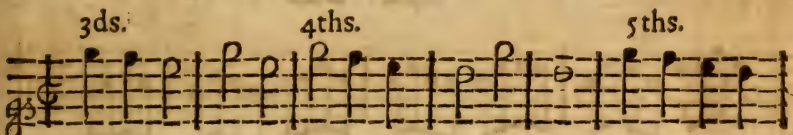
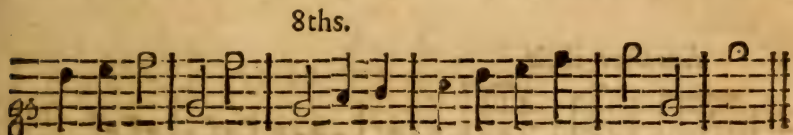
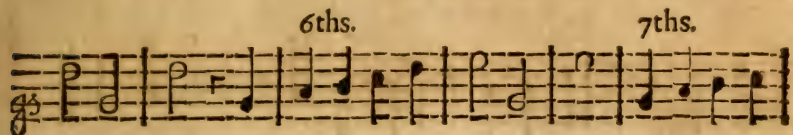
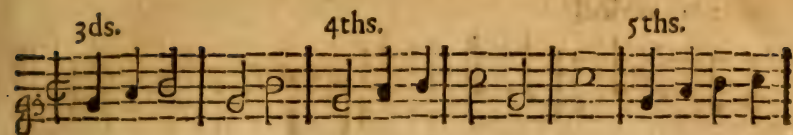
8ths Prov'd.



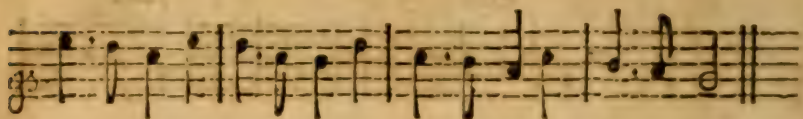
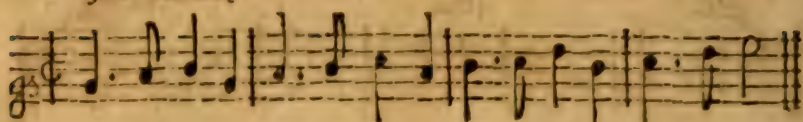
8ths:



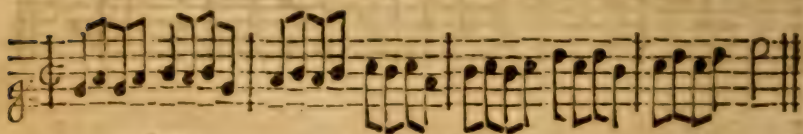




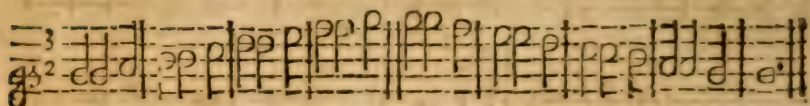
3ds. varied!



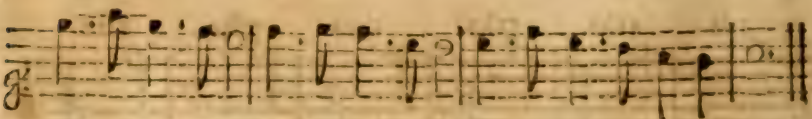
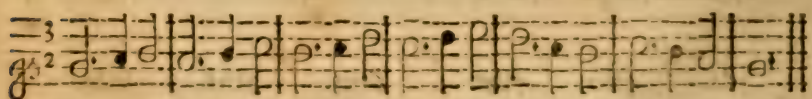
Another Rule.



A Rule for Tripla-Time.



dd u dd u dd u dd u dd u dd u dd u dd u du.

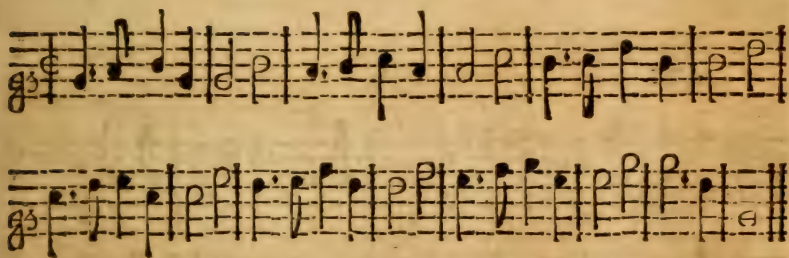




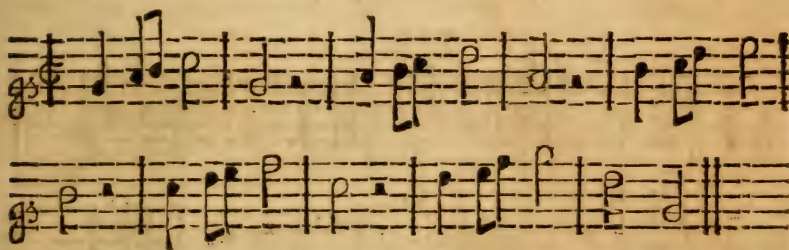
Besides the right Tuning the Notes, as to their Distance, we must duly observe their Quantity, as to their time of Prolation. Several Examples follow of 3ds, 4ths, 5ths, &c. and rising and falling in Notes of different Measures, and here you will find a Point or Dot after some of the Notes, which makes such Notes half as long again as without it.

*E X A M P L E S.*

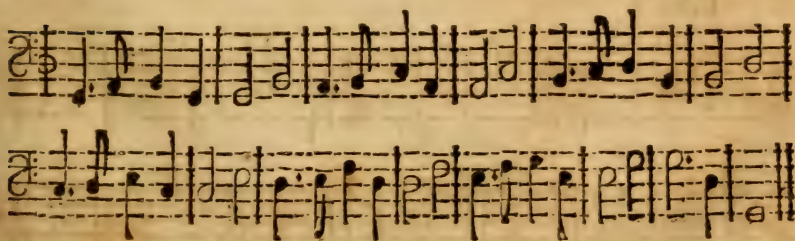
3ds.



4ths.

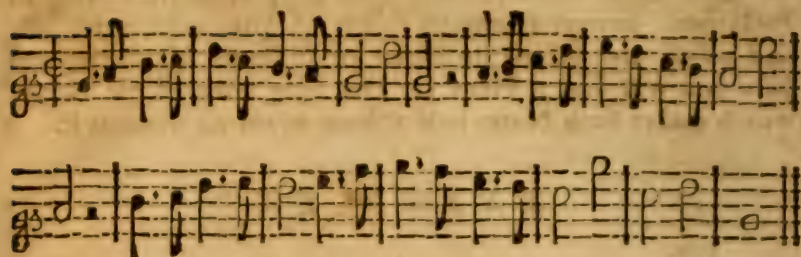


3ds. prov'd for the Bass.

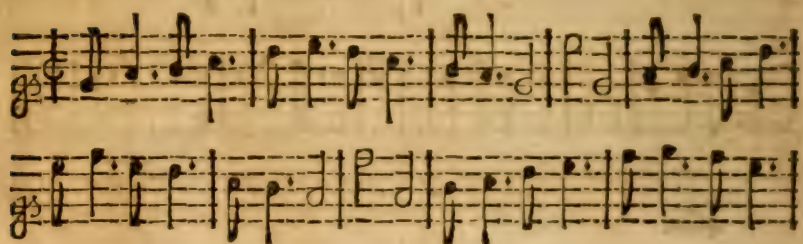


5ths.

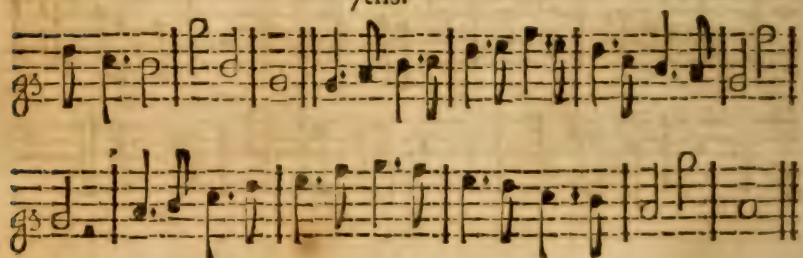
5ths.



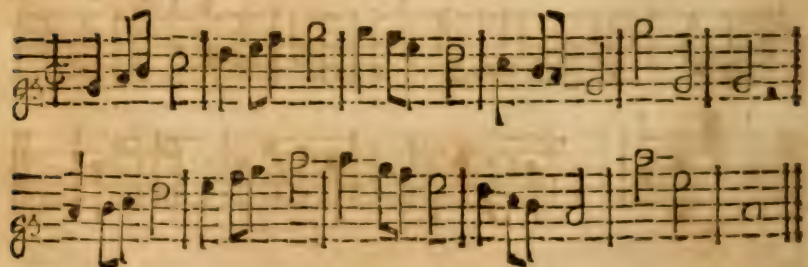
6ths.



7ths.



8ths.





# An Alphabetical TABLE of Psalm Tunes, Hymns, &c. contain'd in this Book.

Psalm.		Page.	Psalm.		Page.
<b>A</b>			<b>F.</b>		
Ann's St.	_____	43	French 100	_____	74
Angels Song	_____	76	Farnham	_____	93
Arundel	_____	38	Farrington	_____	86
Alesbury	_____	94	<b>G.</b>		
Andover	_____	97	Gloucester	_____	6
Aldermaston	_____	52	<b>H.</b>		
Andrew's St.	_____	166	Hackney	_____	13
Abby	_____	35	Hereford	_____	62
Albans St.	_____	272	Humble suit of a Sinner	_____	100
<b>B</b>			Henly	_____	49
Blewbery	_____	28	Hanover	_____	220
Burford	_____	31	Hellington	_____	87
Buckingham	_____	21	<b>I.</b>		
Barnet	_____	53	Illey	_____	83
Brunswick	_____	44	James's St.	_____	26
Babilon's Streams	_____	78	Isle of Wight	_____	269
Bella	_____	92	<b>K.</b>		
Berwick	_____	180	King's	_____	58
Bedford	_____	80	Kington	_____	55
Buckland	_____	85	<b>L.</b>		
Brimton	_____	48	Low Dutch	_____	3
Bangor	_____	51	Litchfield Old	_____	5
Benedictus	_____	108	Litchfield New	_____	4
Bristol	_____	67	London New	_____	11
Bucklebury	_____	178	Ludlow	_____	95
Belford	_____	186	Lincoln	_____	37
Bath	_____	222	Lamentation	_____	170
<b>C</b>			Lamentation by W. P.	_____	102
Cambridge	_____	1	Lamborn	_____	29
Chichester	_____	16	Lewis	_____	30
Colechester	_____	24	Laurence St.	_____	50
Chester	_____	8	Long Billington	_____	226
Carlisle	_____	20	<b>M</b>		
Christ's Hospital	_____	63	Midgham	_____	188
Chichester, to Dr. Watt's 122d	_____	206	Manchester	_____	9
Clement's St.	_____	65	Martyr's	_____	17
Christ's Church	_____	224	Malborough	_____	84
<b>D.</b>			Monmouth	_____	47
David's St.	_____	10	Marlow	_____	32
Durham	_____	18	Magnificat	_____	114
Dundee	_____	36	Mansfield	_____	70
Dumferlin	_____	61	Margaret's St.	_____	72
Dukes	_____	60	<b>N.</b>		
<b>E.</b>			Norwich	_____	34
Edmond's St.	_____	89	Nottingham	_____	25
Ely	_____	7	Newbury	_____	79
Exeter	_____	15	Namure	_____	42
Eltham	_____	88	Northampton	_____	22
Emly	_____	69	Newark	_____	39
Exeter by J. P.	_____	66	Nunc Dimittis	_____	112

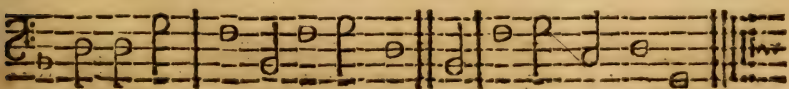
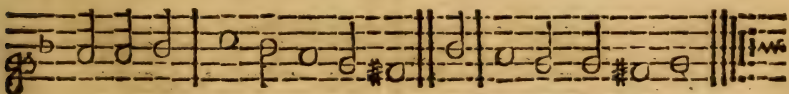
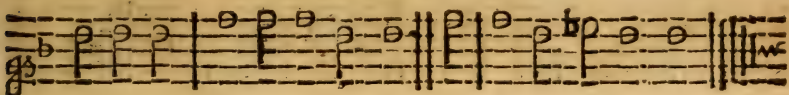
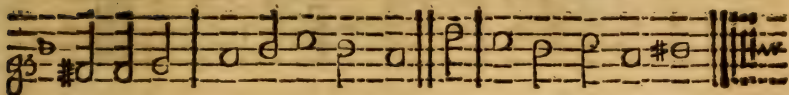
# An Alphabetical TABLE.

Newport	—	176	50 2d Metre	—	98
O.	—	51	—	—	168
Oxford	—	81	52	—	138
P.	—	61	—	—	140
Portsmouth	—	33	68	—	142
Peterborough	—	57	69	—	144
R.	—	78	—	—	146
Reading	—	75	81	—	148
Repton	—	68	86	—	150
S.	—	98	—	—	152
Salisbury	—	19	100	—	73
Southwell	—	91	103	—	154
Summerfet	—	172	104	—	190
Southampton	—	40	107	—	174
Sandwich	—	41	111	—	192
Stepney	—	45	112	—	194
Shrewsbury	—	56	113 Old	—	196
T.	—	113 New	—	—	198
Torrington to the New 50th	184	119	—	—	156
Ten Commandments	82	120	—	—	200
Te Deum	—	110	121	—	202
V.	—	106	122	—	204
Venicecreator	—	106	124	—	208
W.	—	125	—	—	210
Winchester	—	14	125 2d Metre.	—	77
Windfor	—	12	126	—	212
Wolverhampton	—	59	130	—	214
Worcester	—	64	132	—	158
Wandford	—	23	133	—	160
Wantage	—	46	136	—	216
Wandsworth	—	54	137	—	162
Whitechurch	—	96	141	—	270
Wallingford	—	27	148	—	218
Wells	—	164	A Table of the Hymns, Anthems, &c. is as follows.		
Y.	—	2	Hymn of divine Mutick	—	230
York	—	116	The gliding Streams.	—	234
1	—	118	The longing Soul	—	236
3	—	120	An Anthem on the 117th Psalm	—	237
6	—	122	A Dialogue upon Death	—	240
18	—	124	A Meditation on Death	—	244
21	—	228	An Hymn, Thus mortals	—	245
23	—	99	An Anthem out of the 47 Psalm	—	248
25	—	126	A new Anthem taken out of the 106th Psalm.	—	252
30	—	128	An Anthem taken out of the 47th Psalm, by Mr. F. Hicks	—	258
38	—	130	A Canon	—	90
41	—	132	Quicunque Vult	—	104
42	—	134	Non Nobis, A Canon	—	125
44	—	136			
46	—	182			
50 Old	—				

*E R A T A.* The Reader is desired to leave out all the *Flats*, in the last Strain, Page 156, of the *Anthem* taken out of the 106 Psalm.

Psalm

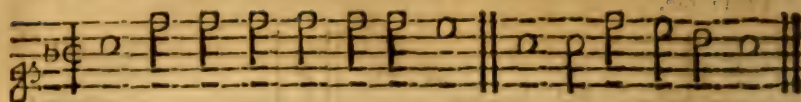


[illegible]

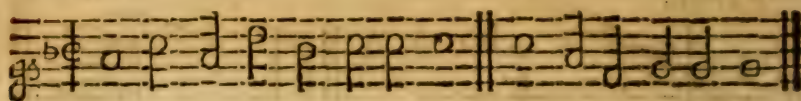
## Tork Time.

## Common Metre fingle,

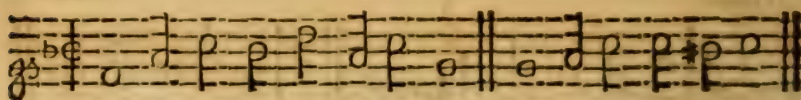
## 1st Treble.



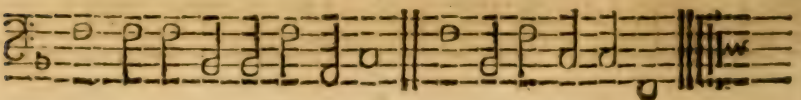
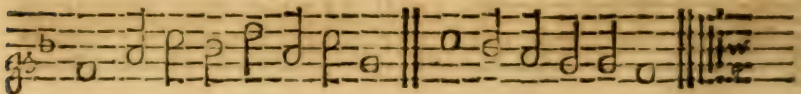
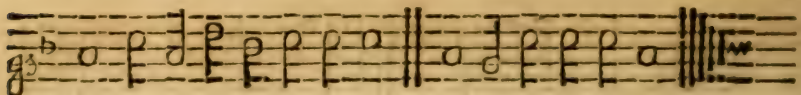
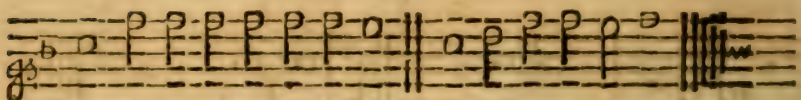
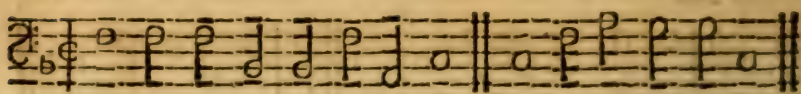
## 2d Treble.



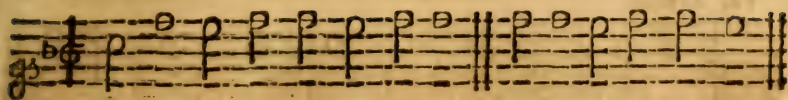
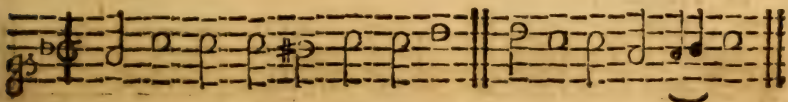
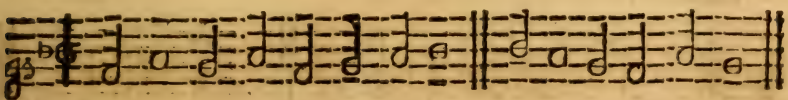
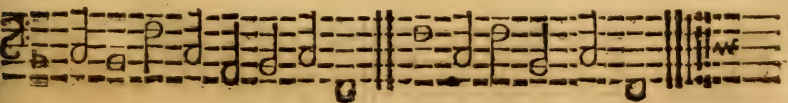
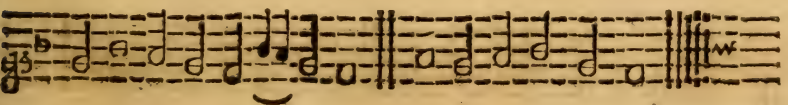
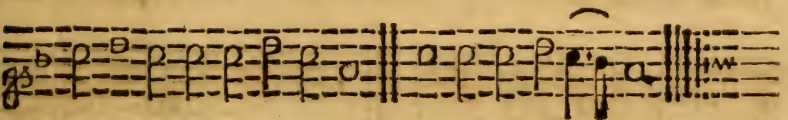
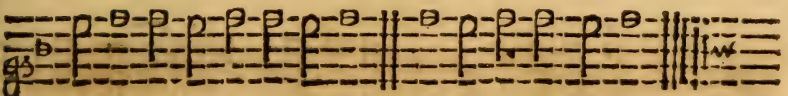
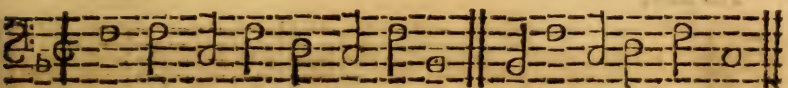
## Tenor.



## The Bass.



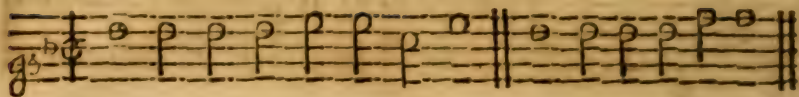


**Low Dutch Tune.****Common Metre single.****1 Treble.****2d Treble.****Tenor.****The Bass.**

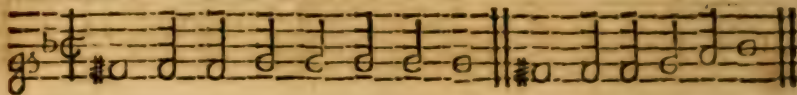
*Litchfield New Tune.*

Common Metre single.

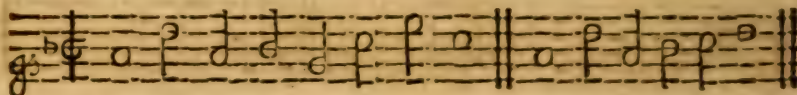
1st. Treble:



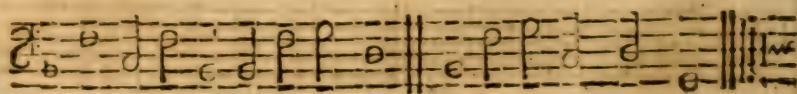
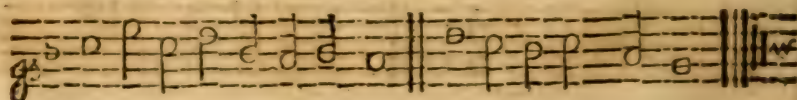
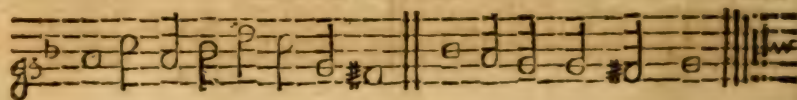
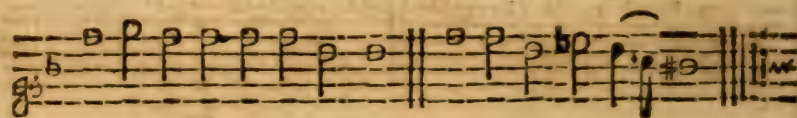
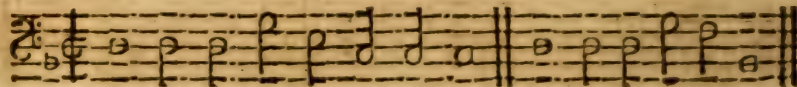
2d. Treble.



Tenor.



The Bass,

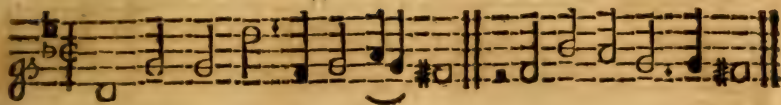




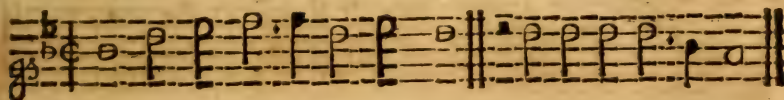
*Litchfield Old Tune.*

Common Metre fingle.

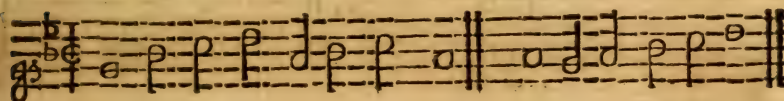
1st. Treble.



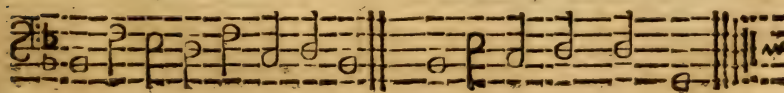
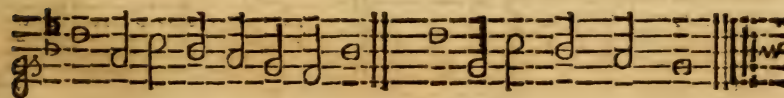
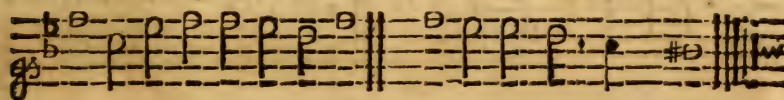
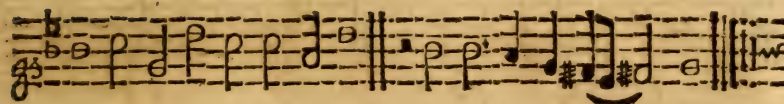
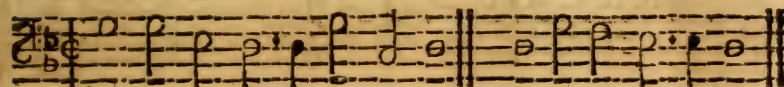
2d. Treble.



Tenor.



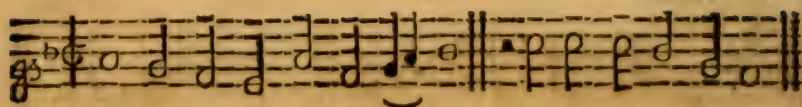
The Bass.



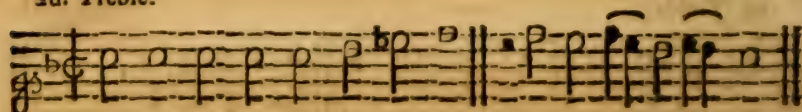
*Gloucester Tune.*

## Common Metre fingle.

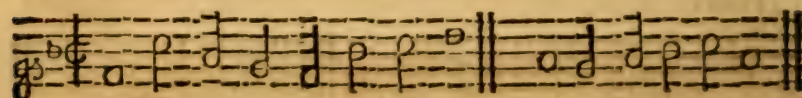
1st Treble.



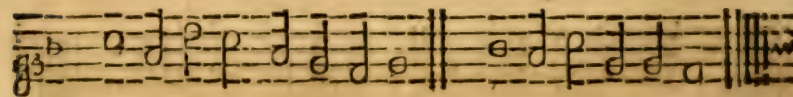
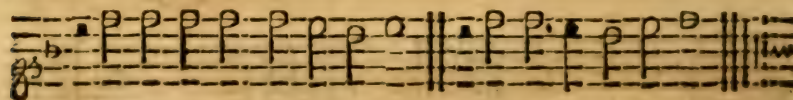
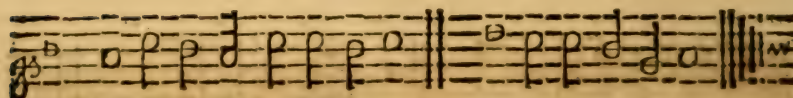
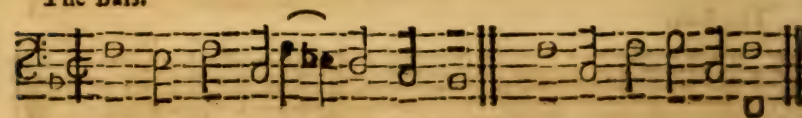
2d. Treble.



Tenor.



The Bass.

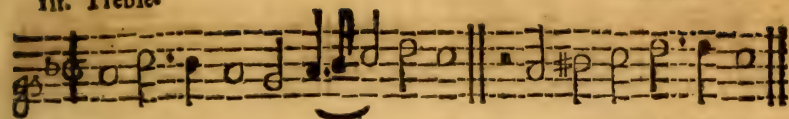




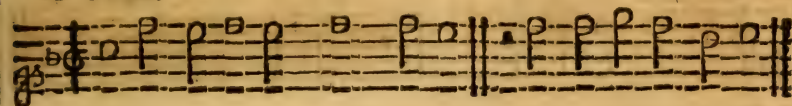
*Ely Tune.*

Common Metre single.

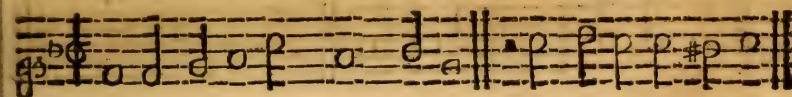
1st. Treble.



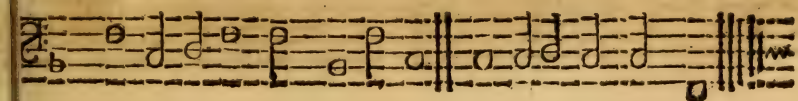
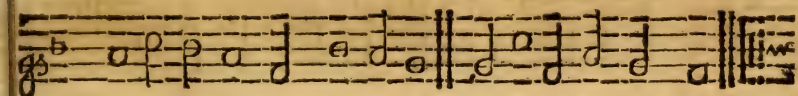
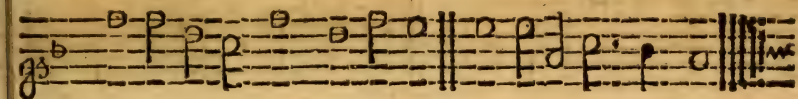
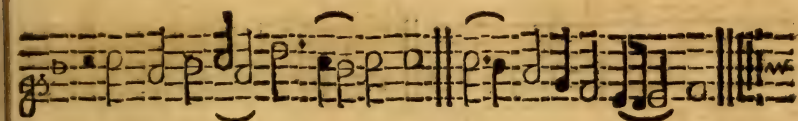
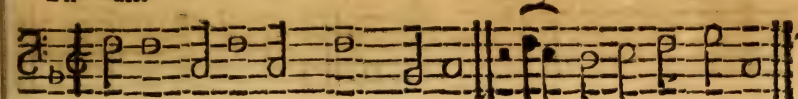
2d. Treble.



Tenor.



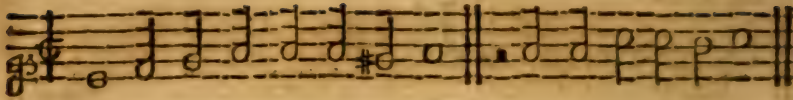
The Bass.



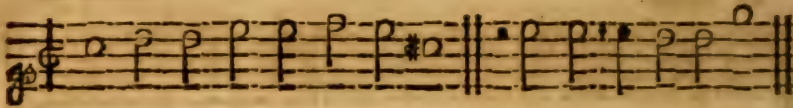
### Chester Tune.

**Common Metre single:**

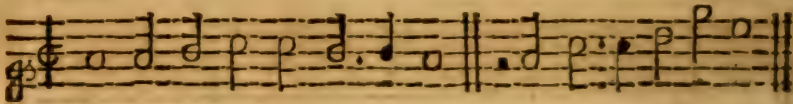
1st. Treble.



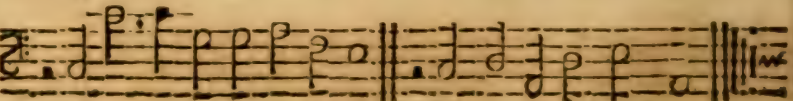
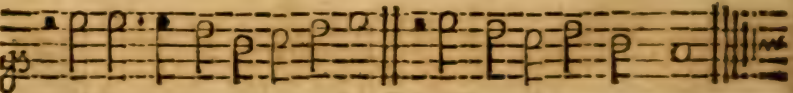
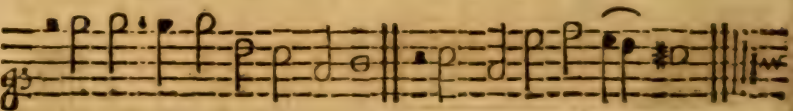
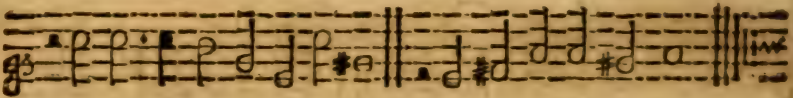
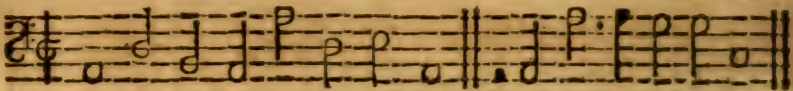
2d. Treble.



Тенор.



## The Bafs.

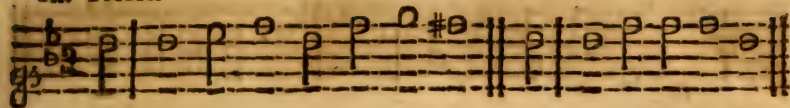




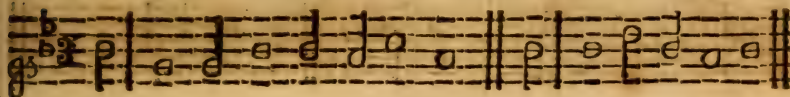
*Manchester Tune.*

Common Metre single.

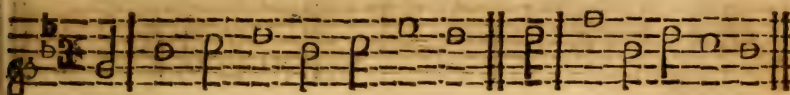
1st. Treble.



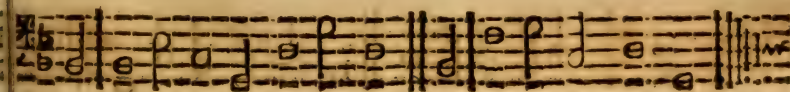
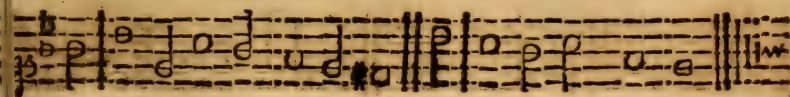
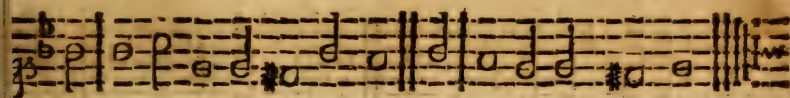
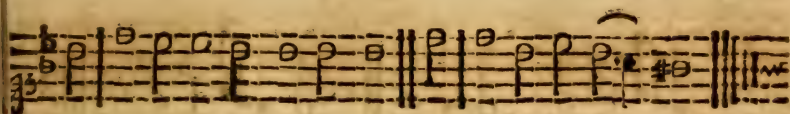
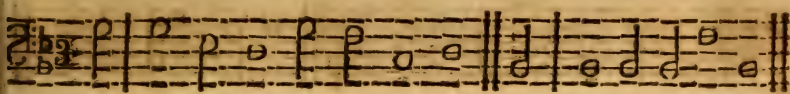
2d. Treble:



Tenor.

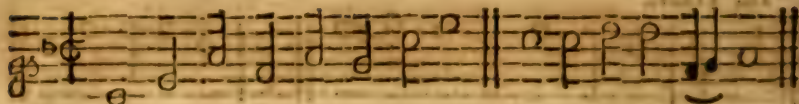


The Bass.

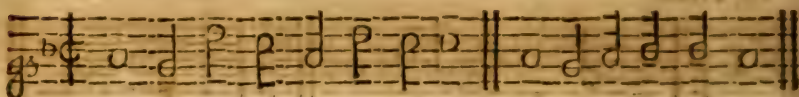


## St. David's Tune. Common Metre single.

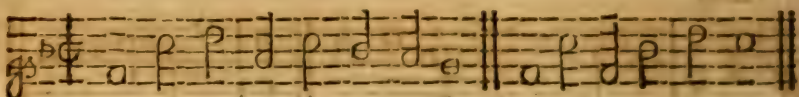
1st. Treble.



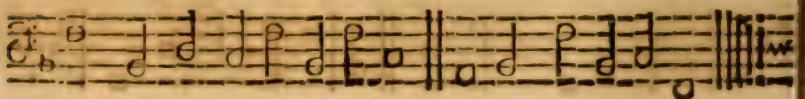
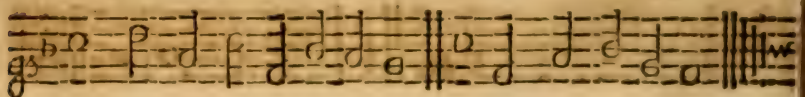
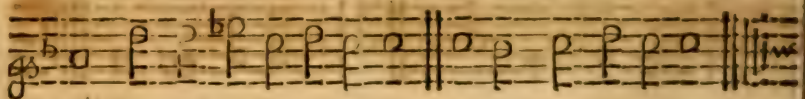
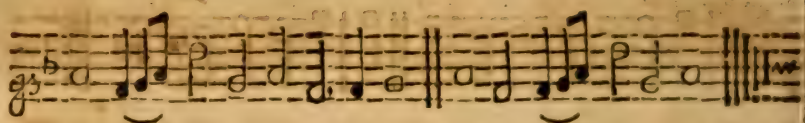
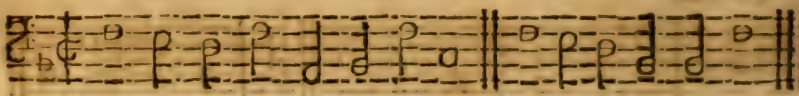
2d. Treble.



Tenor.



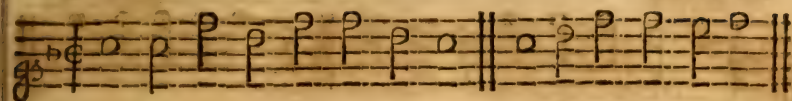
The Bass.



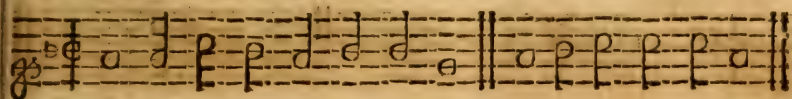


**London New Tune. Common Metre single.**

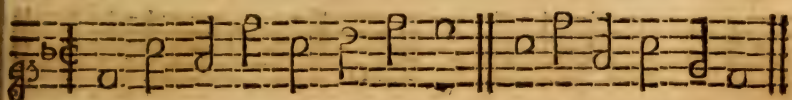
1st. Treble.



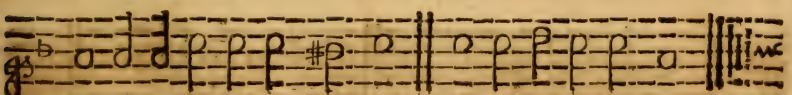
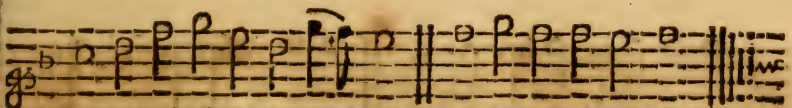
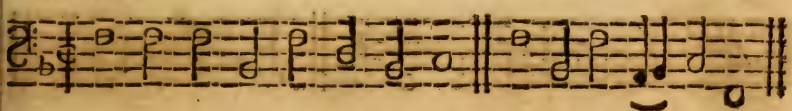
ad. Treble.



Tenor.



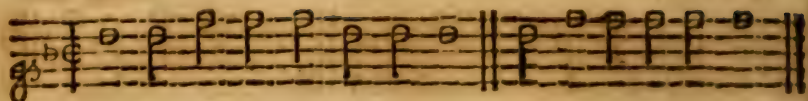
The Bass.



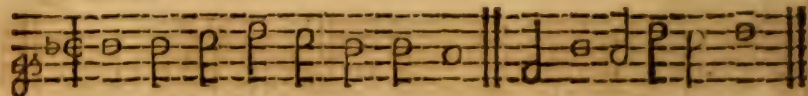
*Windsor Tune.*

## Common Metre single.

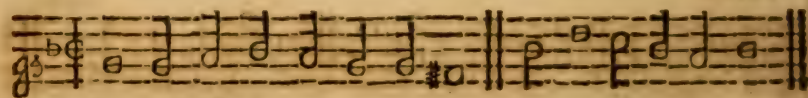
1st. Treble.



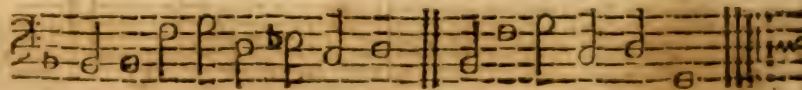
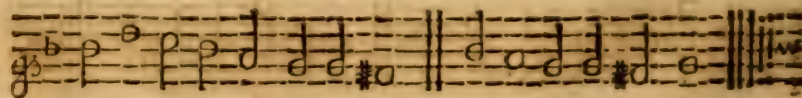
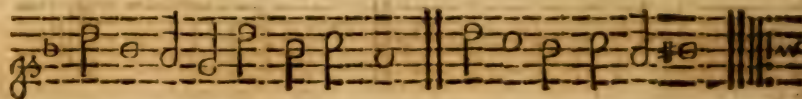
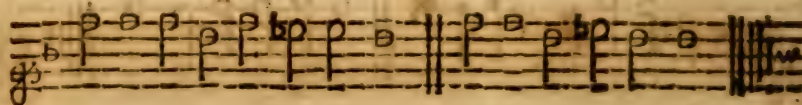
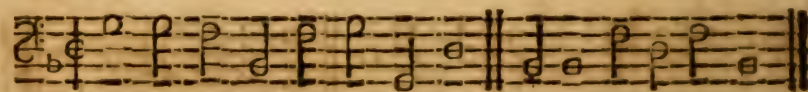
2d. Treble.



Tenor.



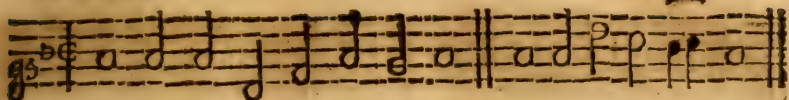
The Bass.



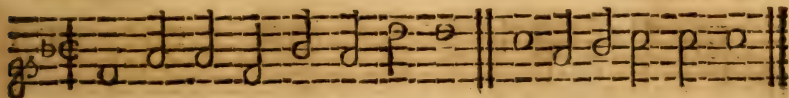


**Hackney Tune.****Common Metre single.**

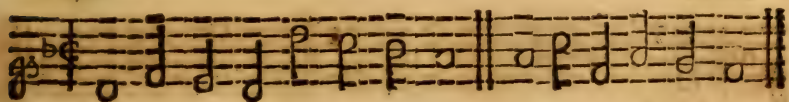
1st. Treble.



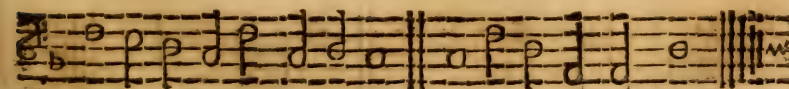
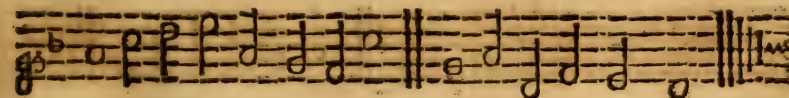
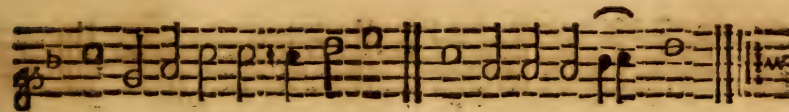
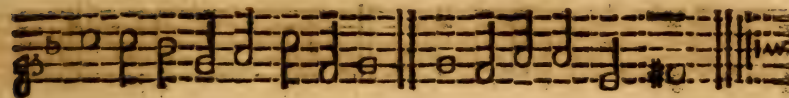
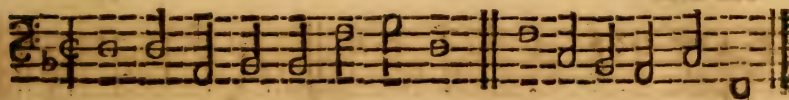
2d. Treble.



Tenor.



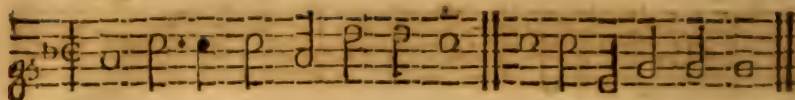
The Bass.



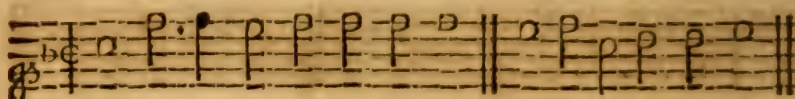
*Winchester Tune.*

Common Metre single.

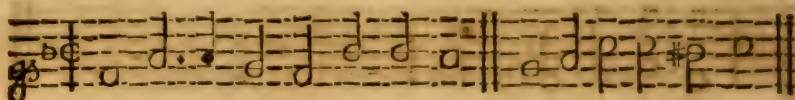
1st. Treble.



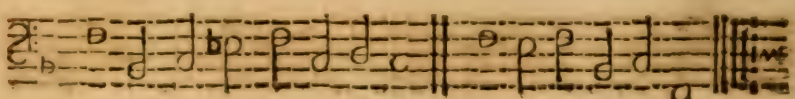
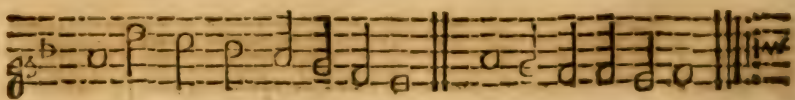
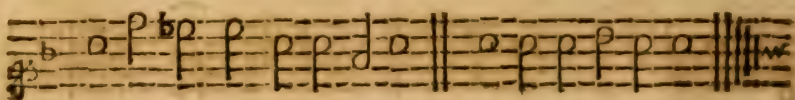
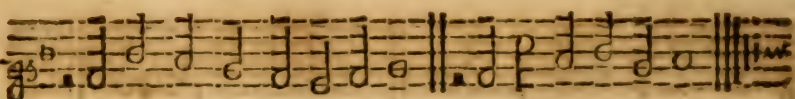
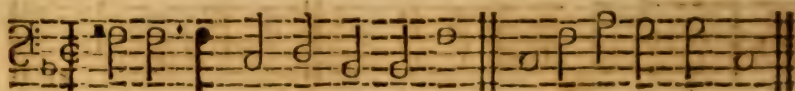
2d. Treble.



Tenor.



The Bass.

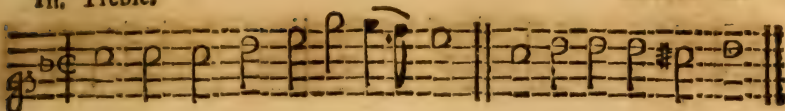




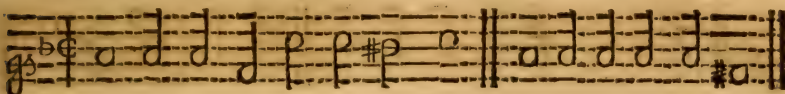
*Exeter Tune.*

Common Metre fingle.

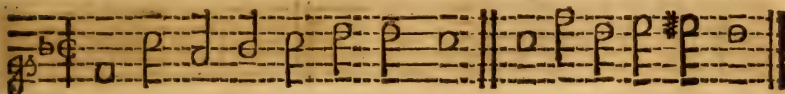
1st. Treble.



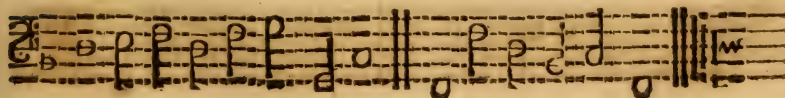
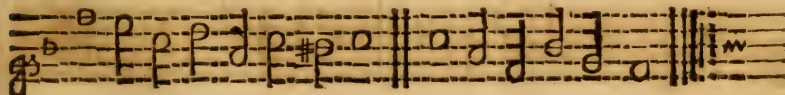
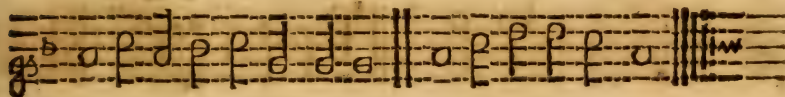
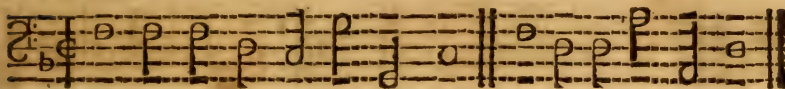
2d. Treble.



Tenor.

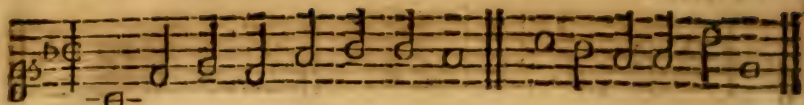


The Bass.

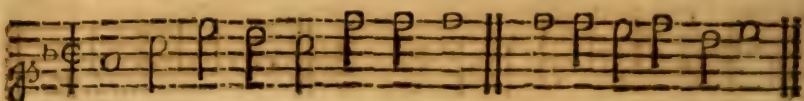


**Chichester Tune.****Common Metre single.**

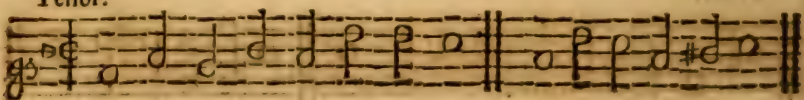
1st. Treble.



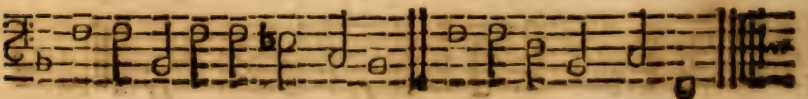
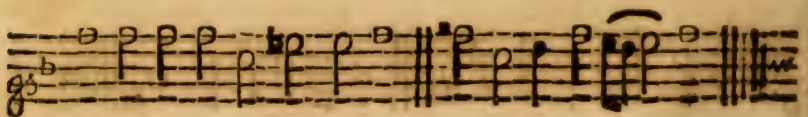
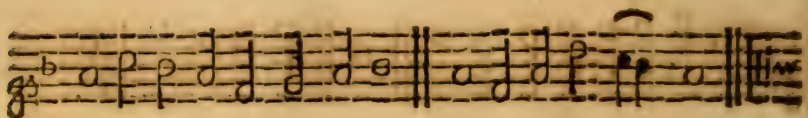
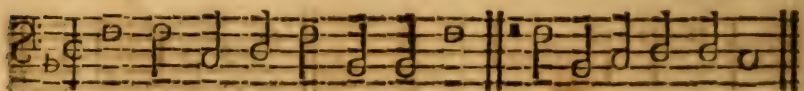
ad. Treble.



Tenor.



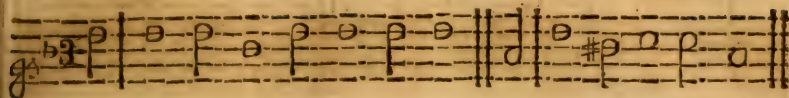
The Bass.



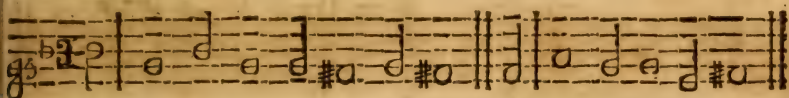
*Martyrs Tune.*

Common Metre single;

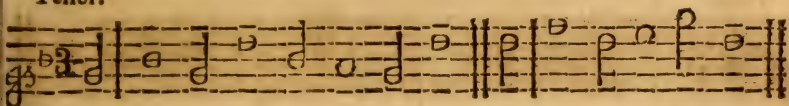
1st. Treble.



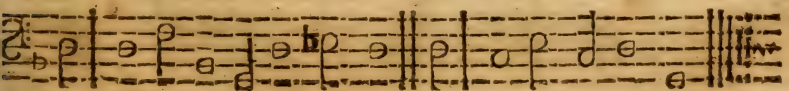
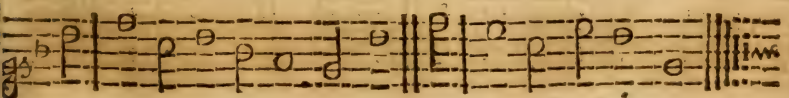
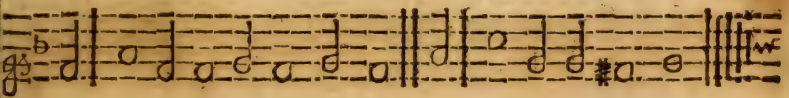
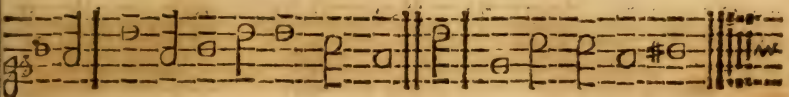
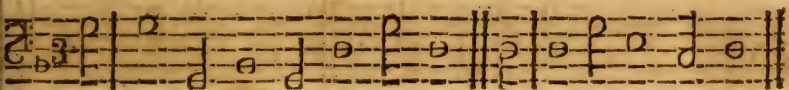
2d. Treble.



Tenor.



The Bass.

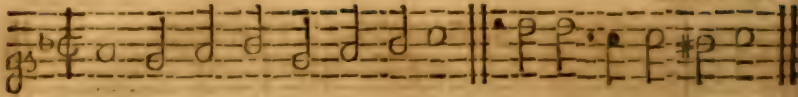




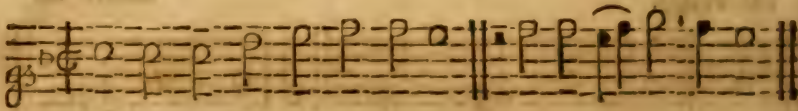
*Durham Tune.*

Common Metre single.

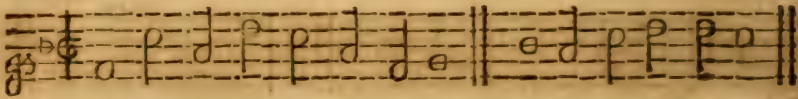
1st. Treble.



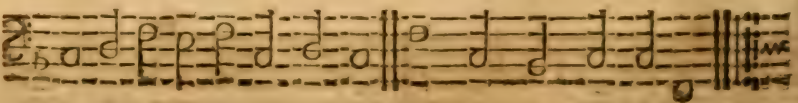
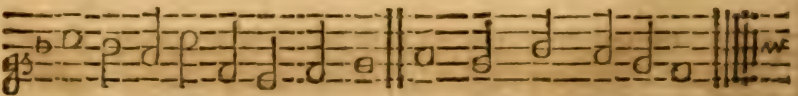
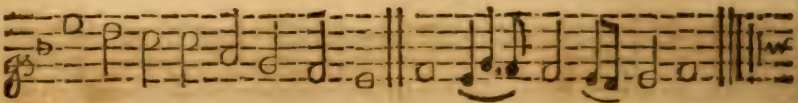
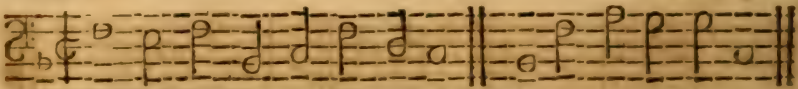
2d. Treble.



Tenor.



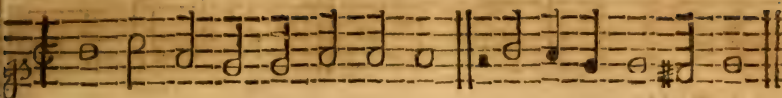
The Bass.



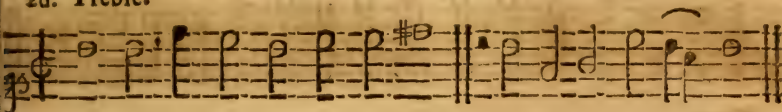
## Salisbury Tune.

## Common Metre single.

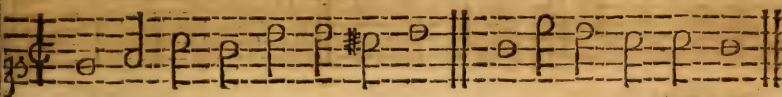
1st. Treble.



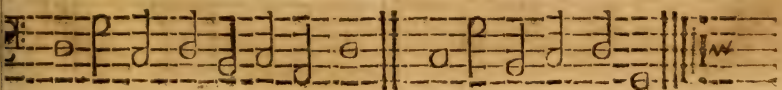
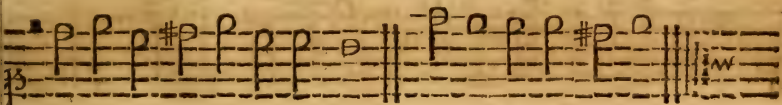
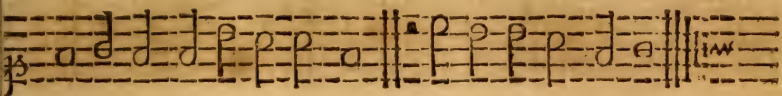
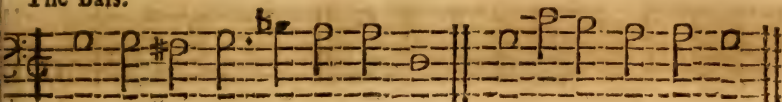
2d. Treble.



Tenor.



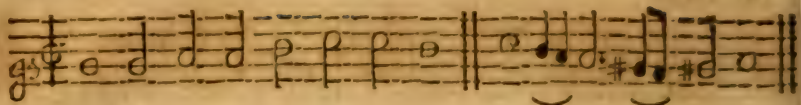
The Bass.



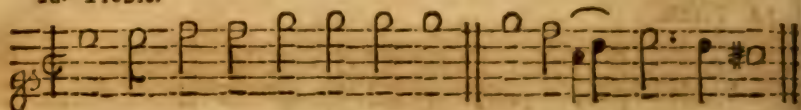
## Carlisle Tune.

## Common Metre single.

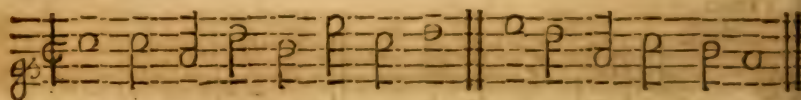
1st. Treble.



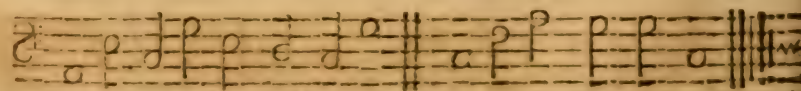
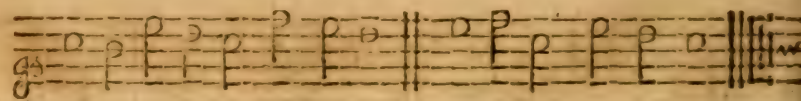
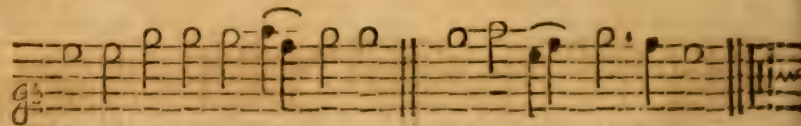
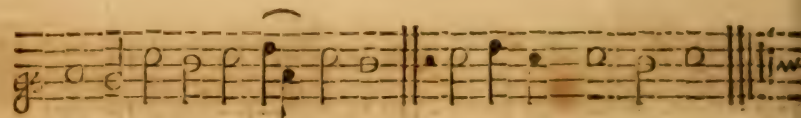
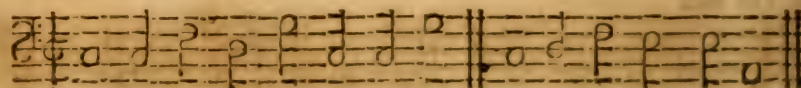
2d. Treble.



Tenor.



The Bass.

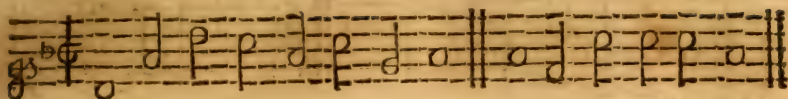




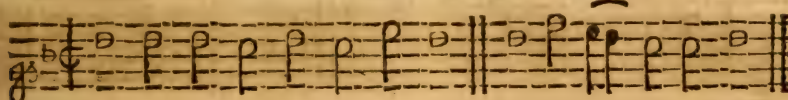
*Buckingham Tune.*

Common Metre fingle.

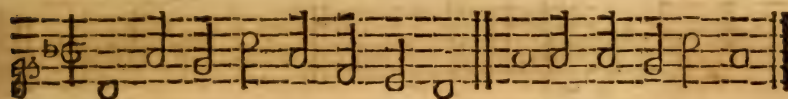
1st. Treble.



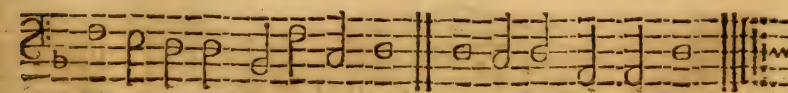
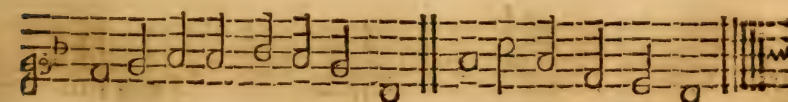
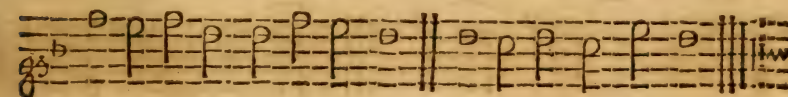
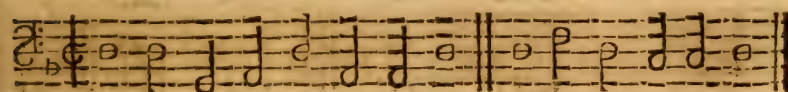
2d. Treble.



Tenor.



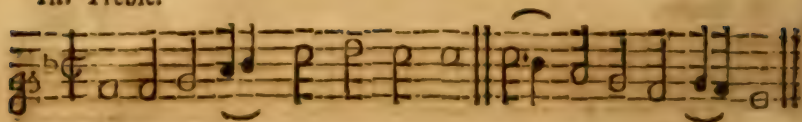
The Bass.



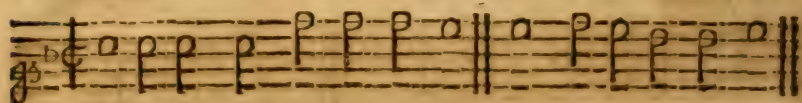
*Northampton Tune.*

Common Metre single.

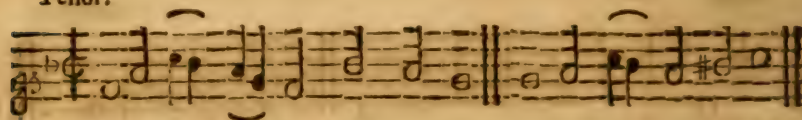
1st. Treble.



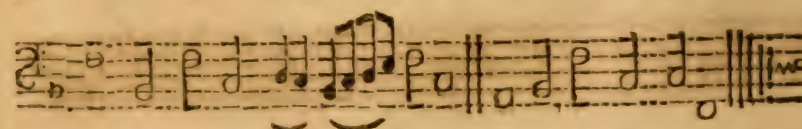
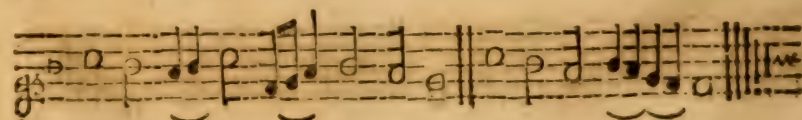
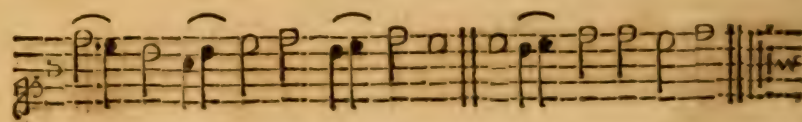
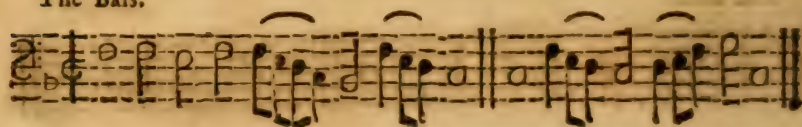
2d Treble.



Tenor.



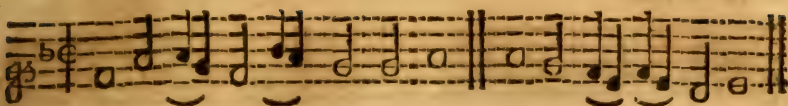
The Bass.



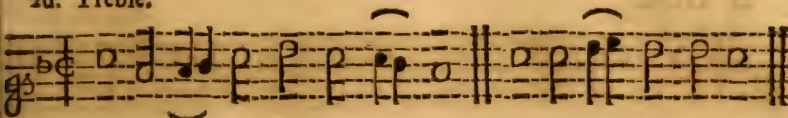
*Wanford Tune.*

Common Metre single.

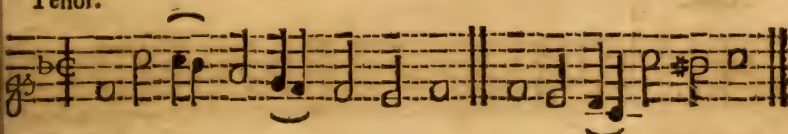
1st. Treble.



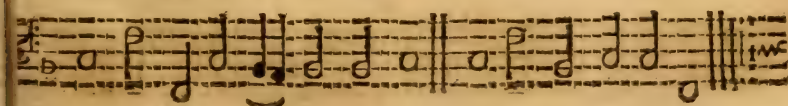
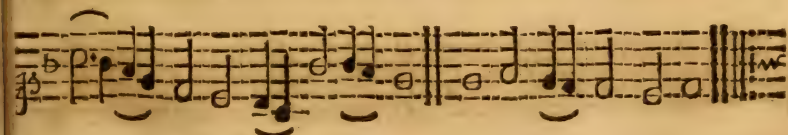
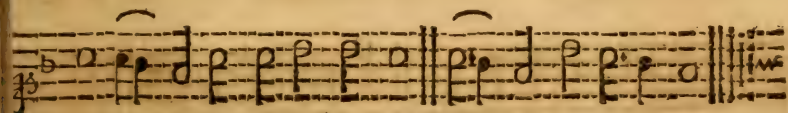
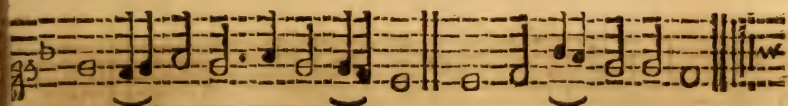
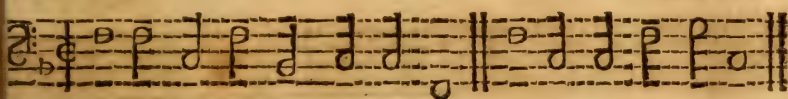
2d. Treble.



Tenor.



The Bass.

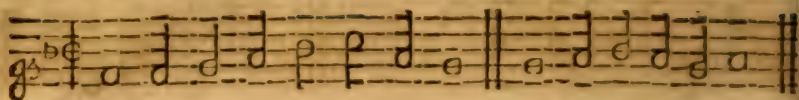




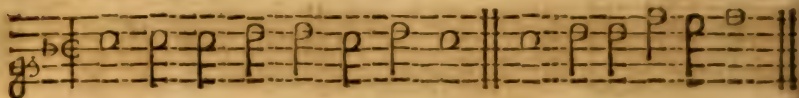
Colchester Tune.

Common Metre fingle.

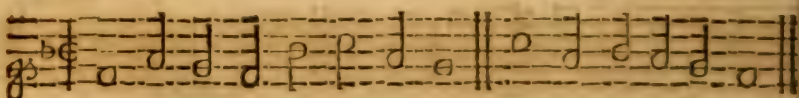
1st. Treble.



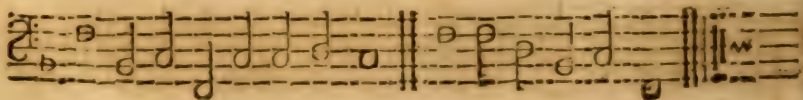
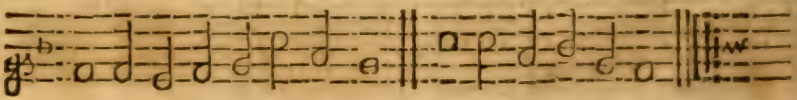
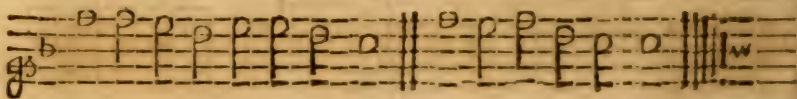
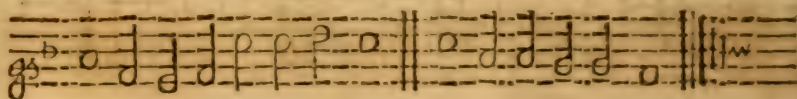
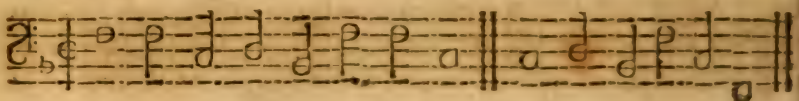
2d. Treble.



Терог.

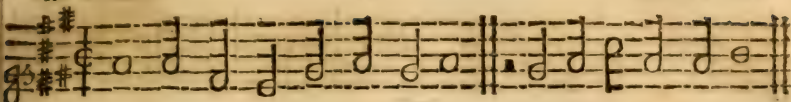


### The Bafs.

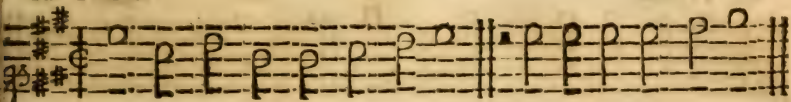


*Nottingham Tune.*      *Common Metre single.*

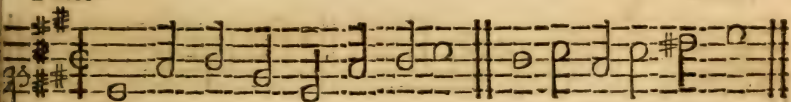
1st. Treble.



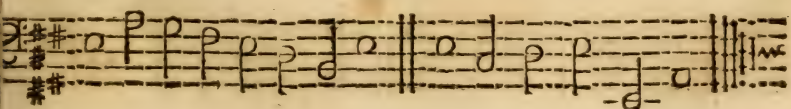
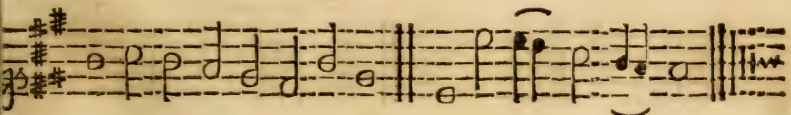
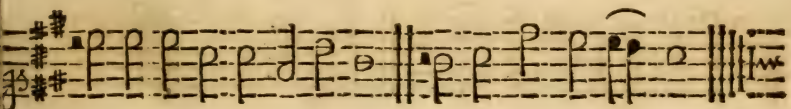
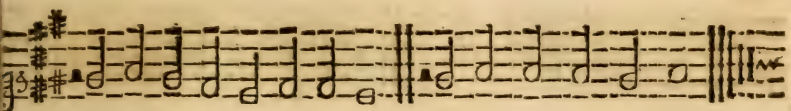
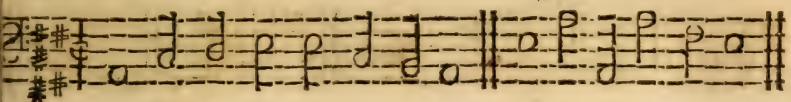
2d. Treble:



Tenor.



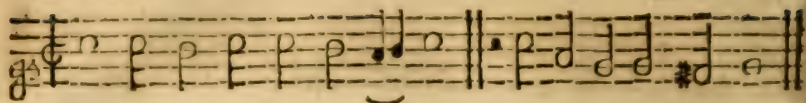
The Bass.



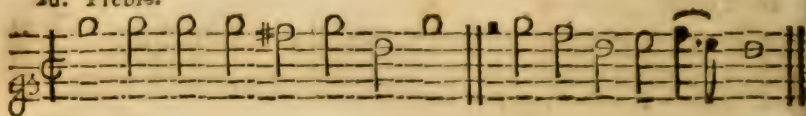
## St. James's Tune.

Common Metre single;

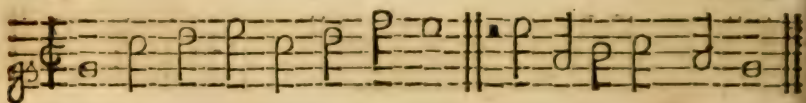
1R. Treble.



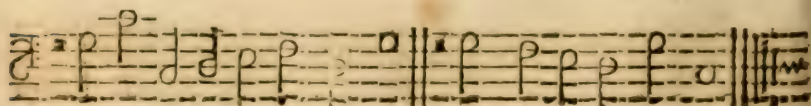
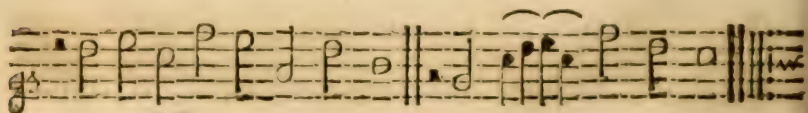
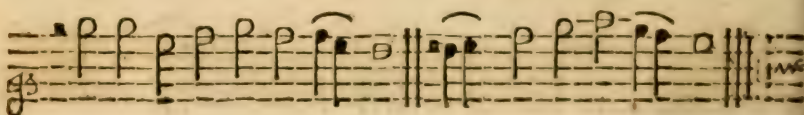
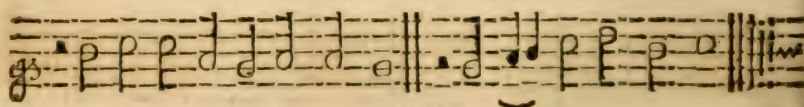
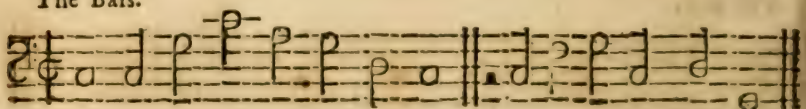
2d. Treble.



Tenor.



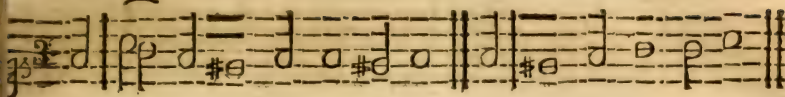
The Bass.



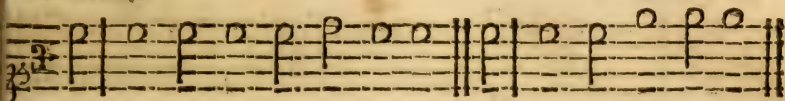


*Walingford Tune.*      Common Metre single.

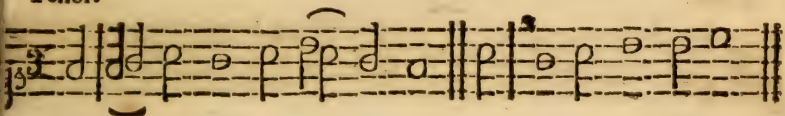
1st. Treble.



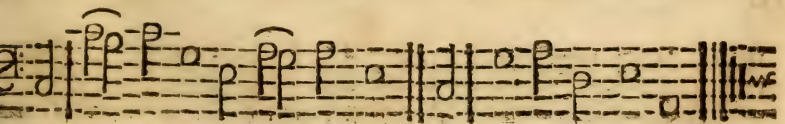
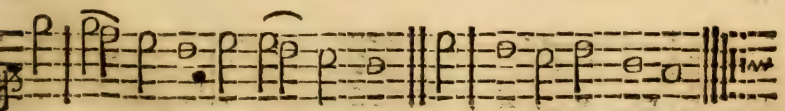
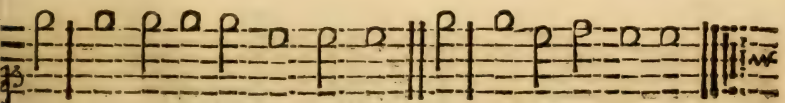
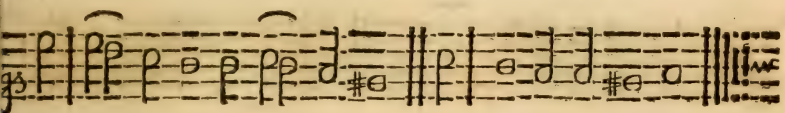
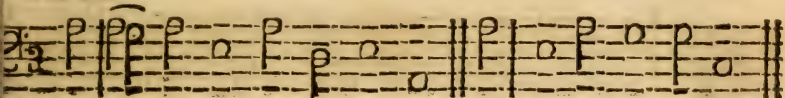
ad. Treble.



Tenor.



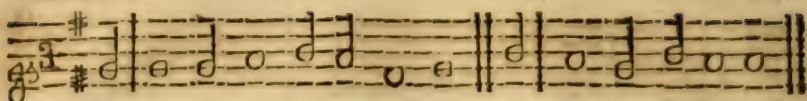
The Bass.



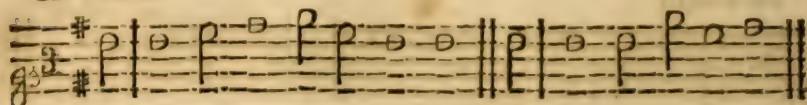
*Blenbery Tune.*

Common Metre single.

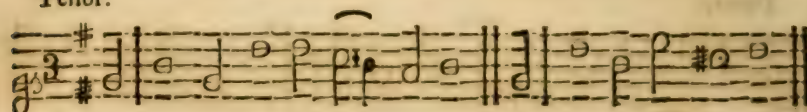
1st. Treble.



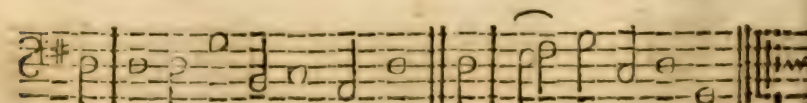
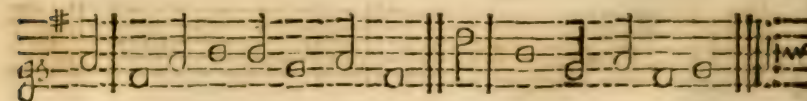
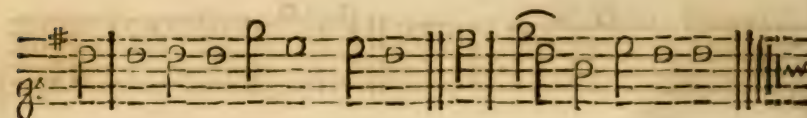
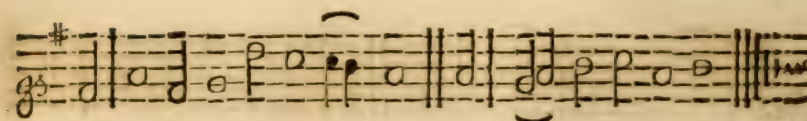
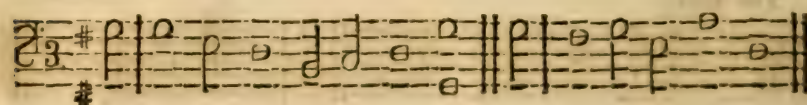
2d. Treble.



Tenor.

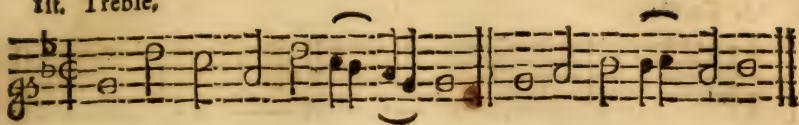


The Bass.

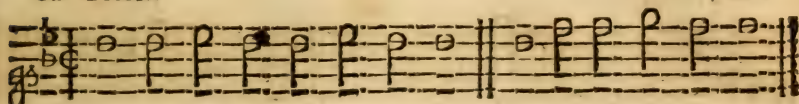


*Lamborn Tune,**Common Metre fingle,*

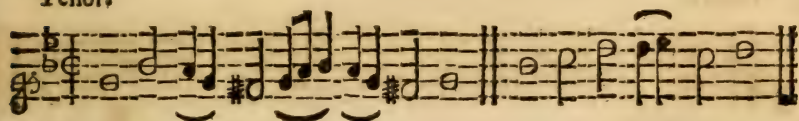
1st. Treble,



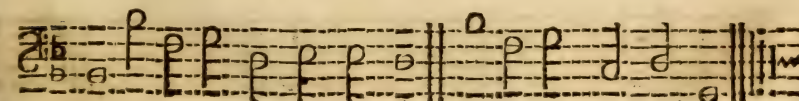
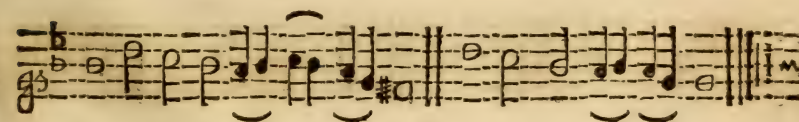
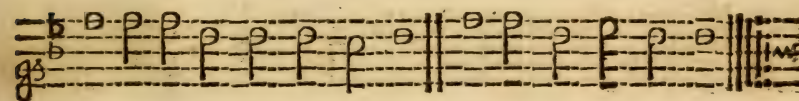
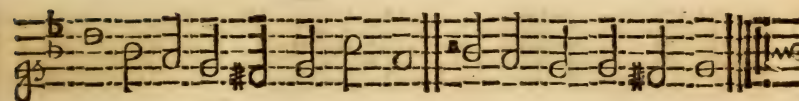
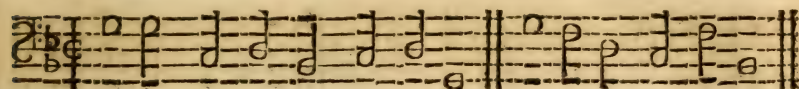
2d. Treble,



Tenor,



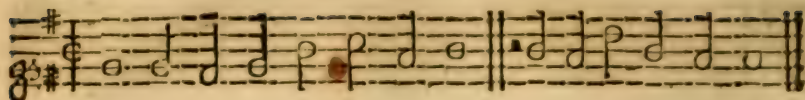
The Bass.



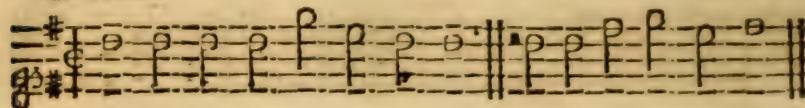


*Lewis Tune.*Common Metre *single.*

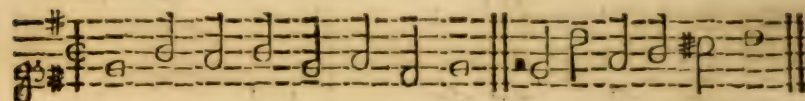
1st. Treble.



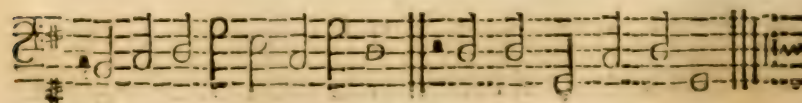
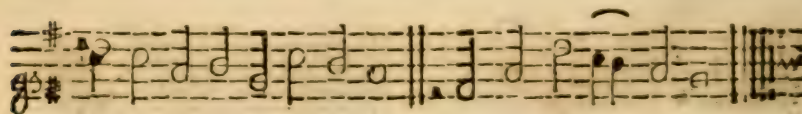
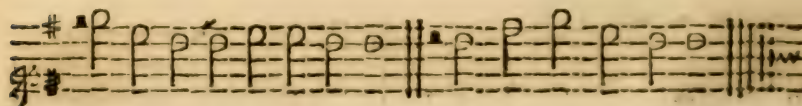
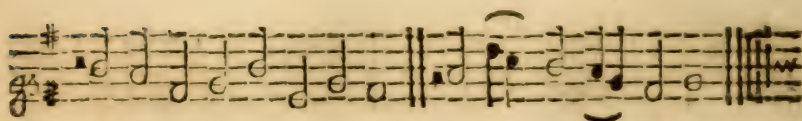
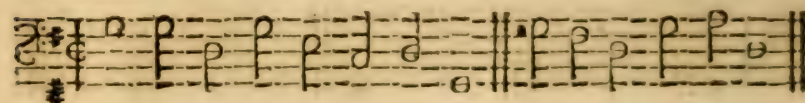
2d. Treble.



Tenor.



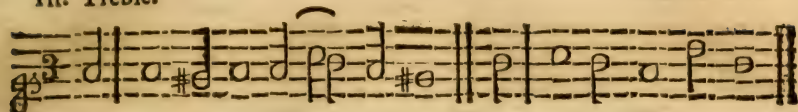
The Bass.



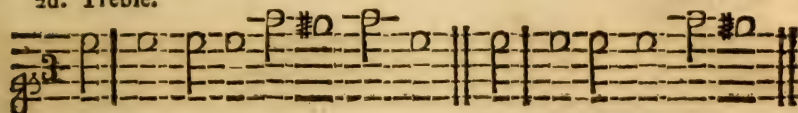
*Burford Tune.*

## Common Metre single.

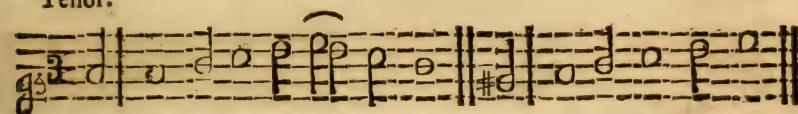
1st. Treble.



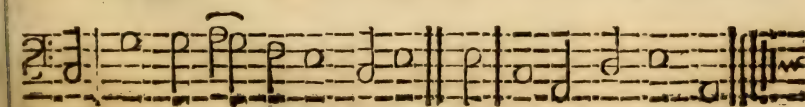
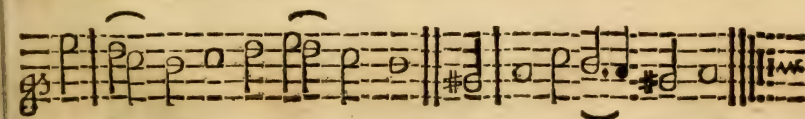
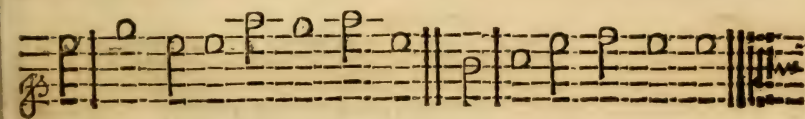
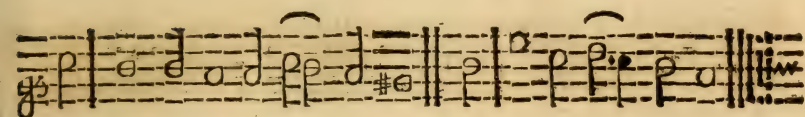
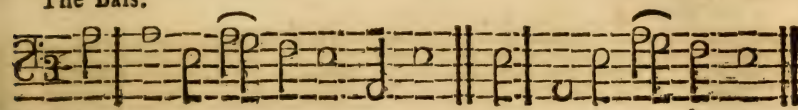
2d. Treble.



Tenor.



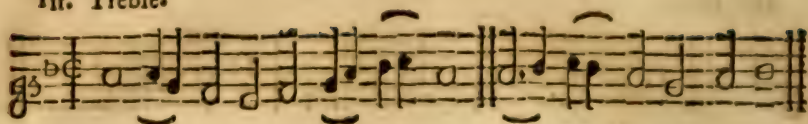
The Bass.



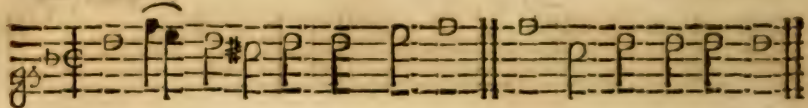
*Marlow Tune.*

Common Metre single;

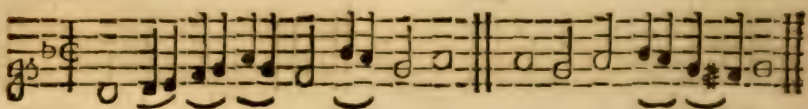
1st. Treble.



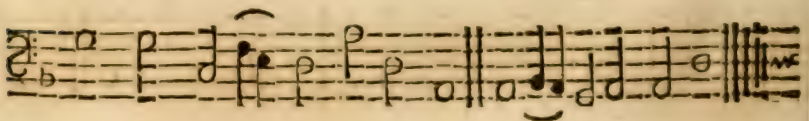
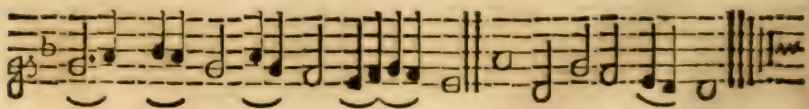
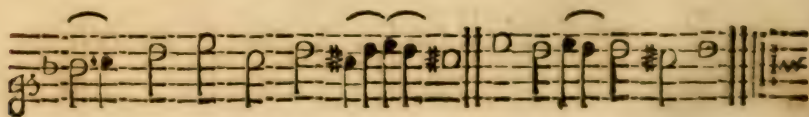
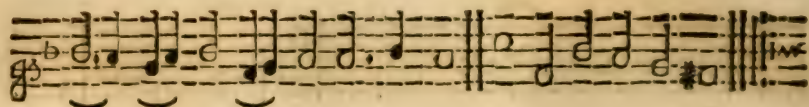
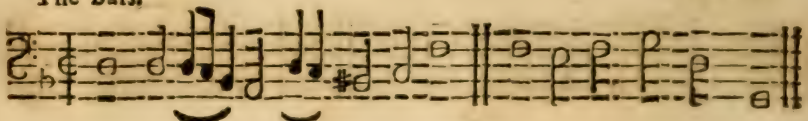
2d. Treble.



Tenor.



The Bass.

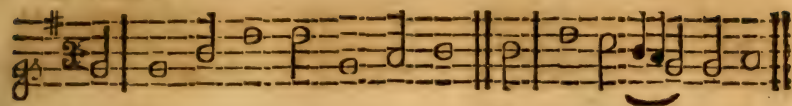




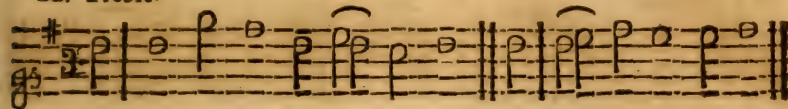
*Portsmouth Tune.*

Common Metre single;

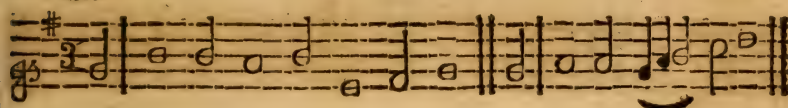
1st. Treble.



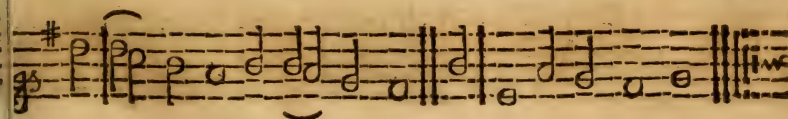
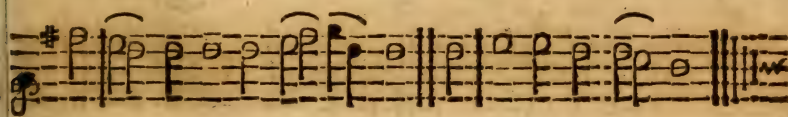
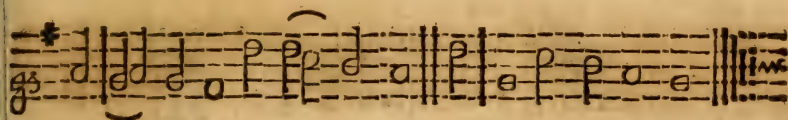
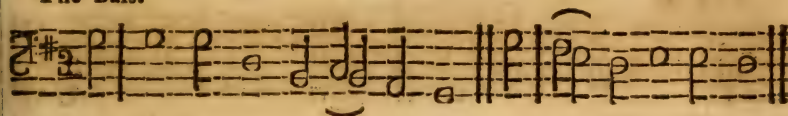
2d. Treble.



Tenor.



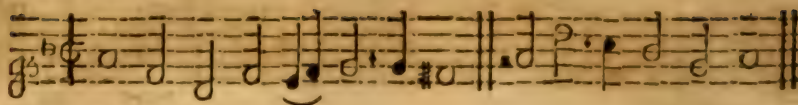
The Bass.



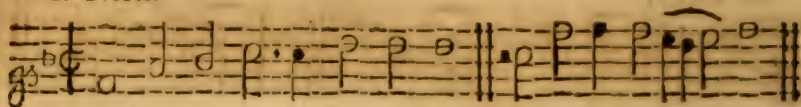
*Norwich Tune.*

Common Metre single.

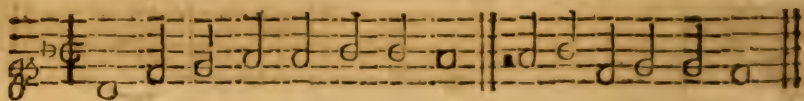
1st. Treble.



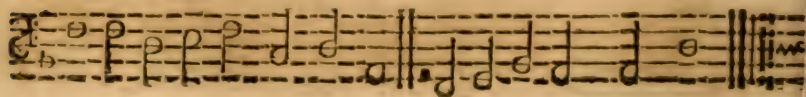
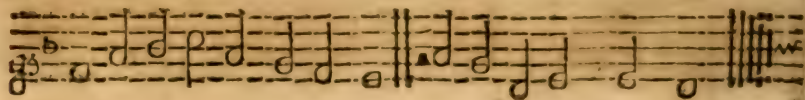
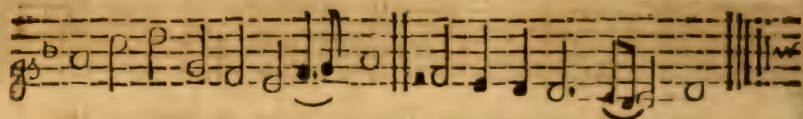
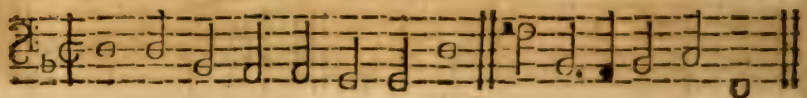
ad. Treble.



Tenor.



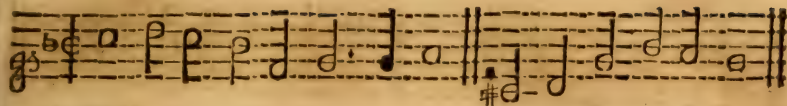
The Bass.



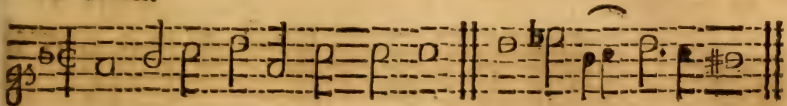
*Abby Tune.*

**Common Metre fingle.**

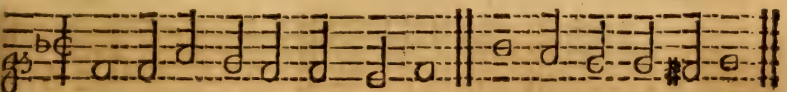
1st. Treble.



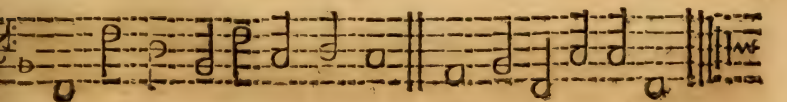
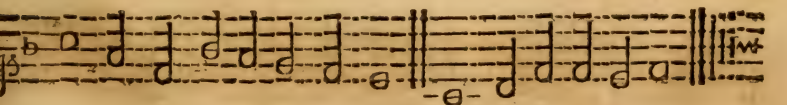
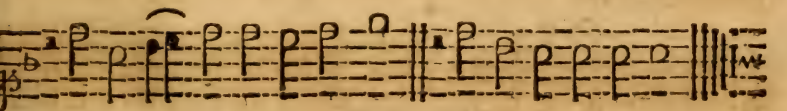
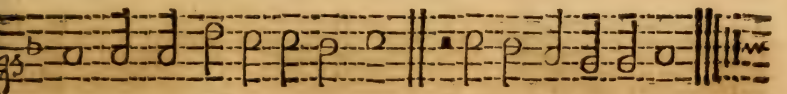
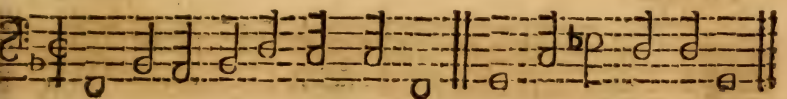
2d. Treble.



**Tenor.**



## The Bafs.

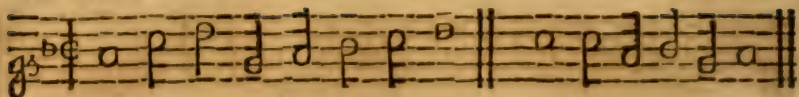




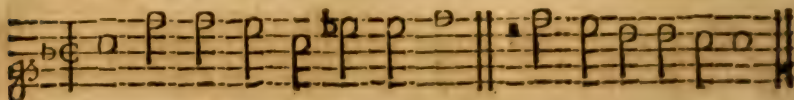
*Dundee Tune.*

Common Metre single.

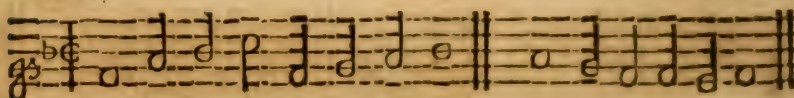
1st. Treble.



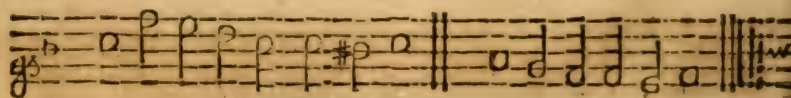
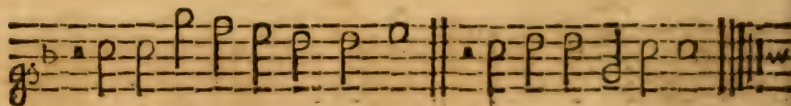
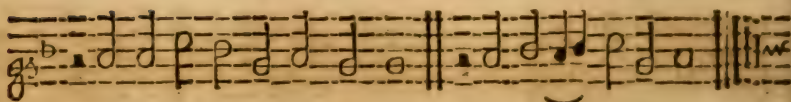
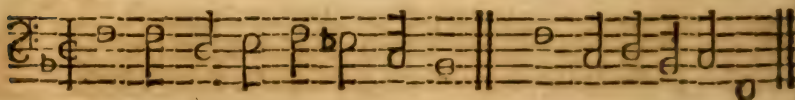
2d. Treble.



Tenor.



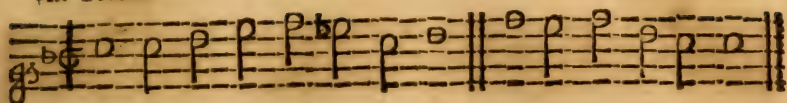
The Bass.



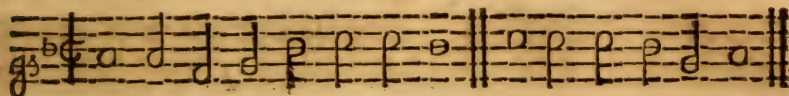
*Lincoln Tune.*

## Common Metre single.

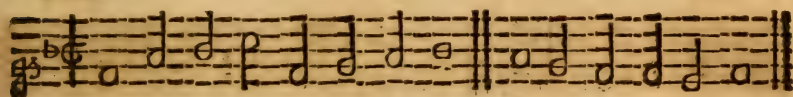
1st. Treble.



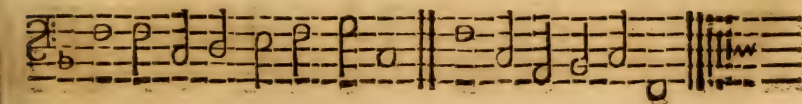
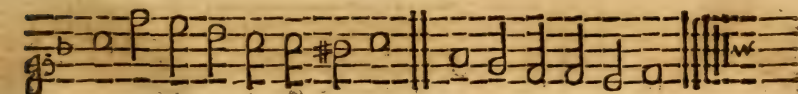
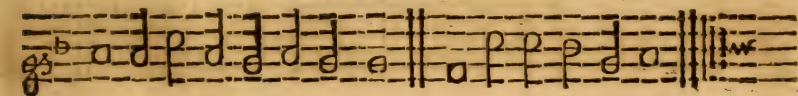
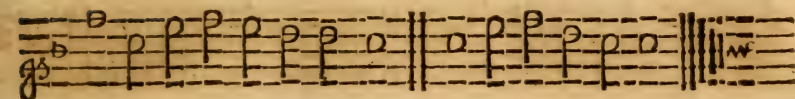
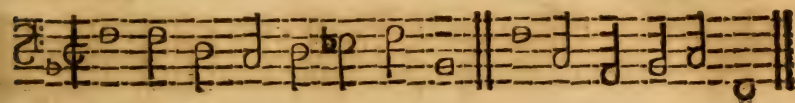
2d. Treble.



Tenor.



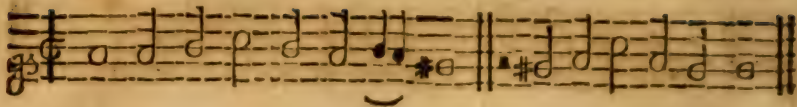
The Bass.



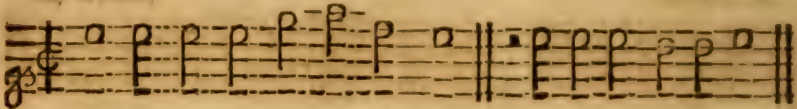
*Arundel Tune.*

Common Metre single.

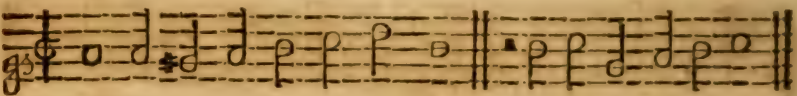
1st. Treble.



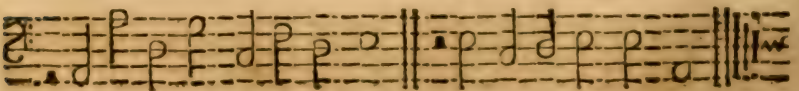
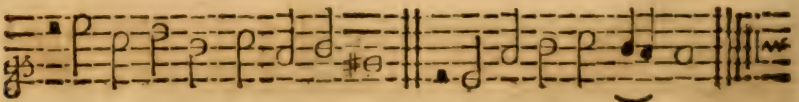
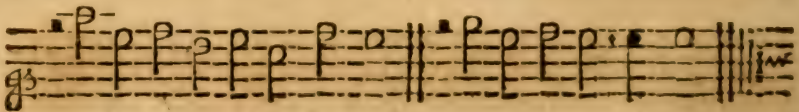
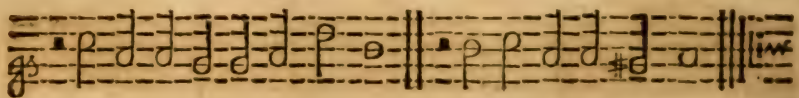
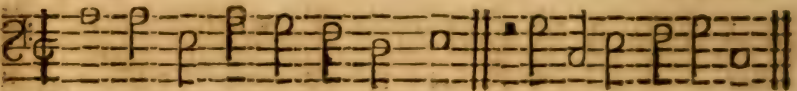
2d. Treble.



Tenor.



The Bass.

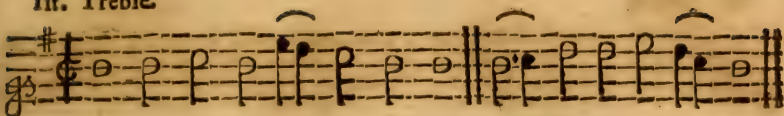




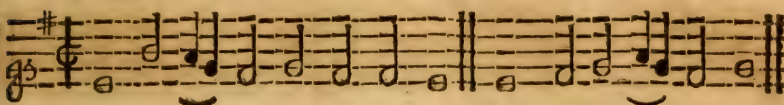
*Newark Tune.*

## Common Metre single.

1st. Treble.



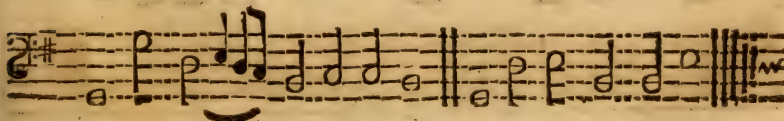
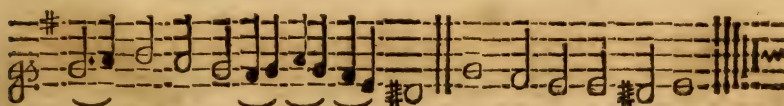
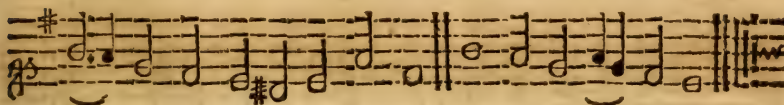
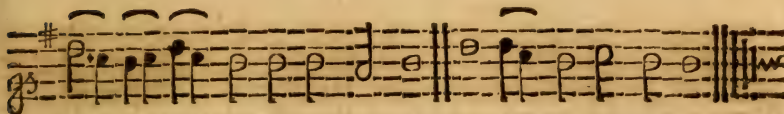
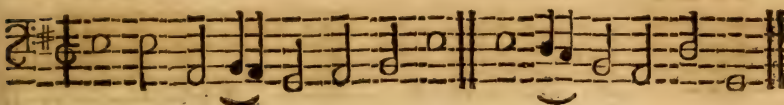
2d Treble.



Tenor.

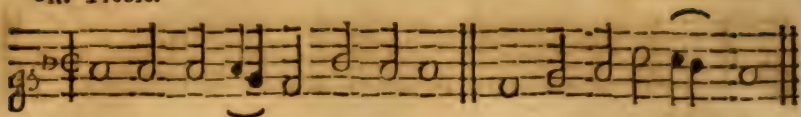


The Bass.

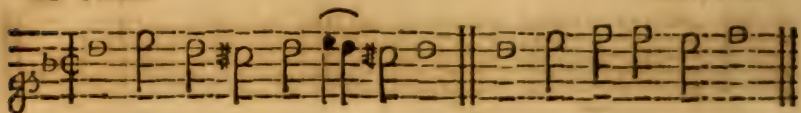


*Southampton Tune.*      **Common Metre single.**

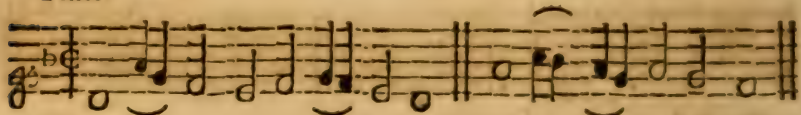
1st. Treble.



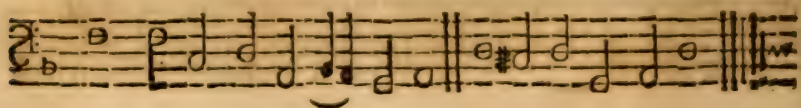
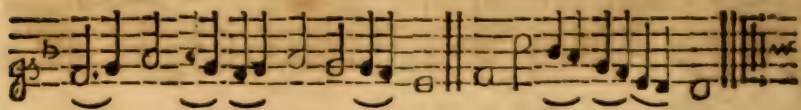
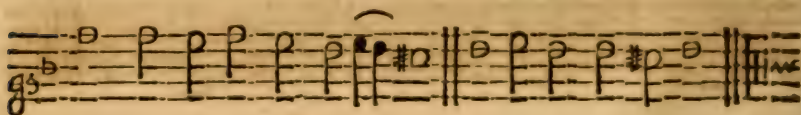
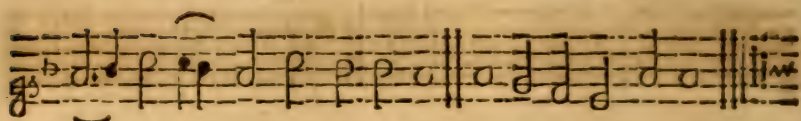
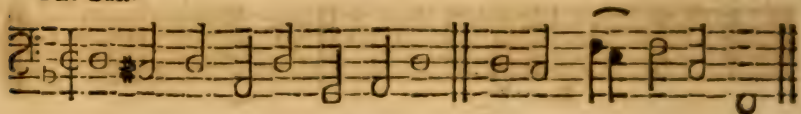
2d. Treble.



Tenor.



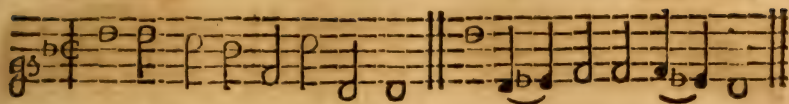
The Bass.



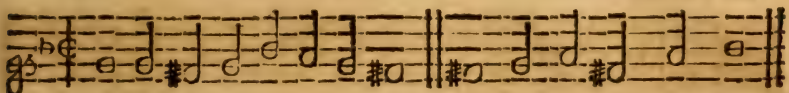
*Sandwich Tune.*

Common Metre single.

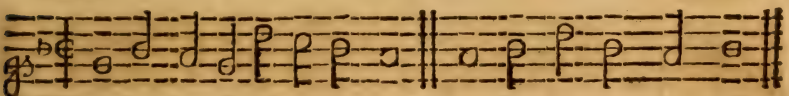
1st. Treble.



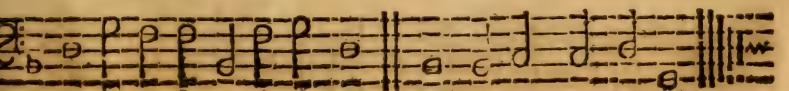
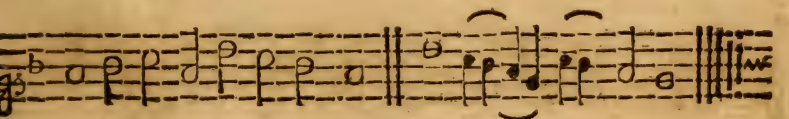
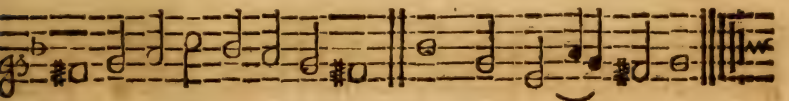
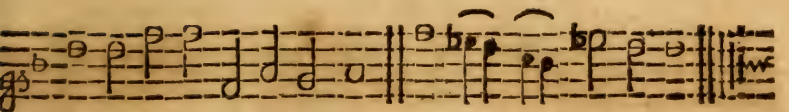
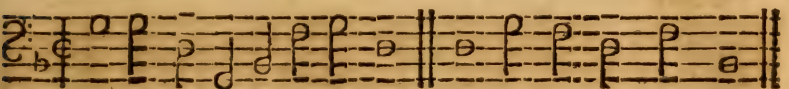
2d. Treble.



Tenor.



The Bass.

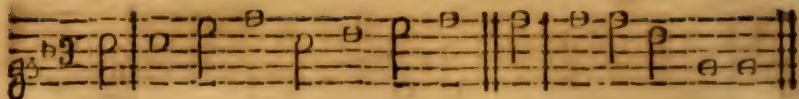




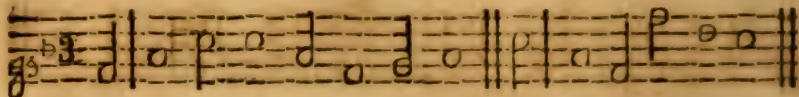
*Namure Tune.*

### Common Metre single.

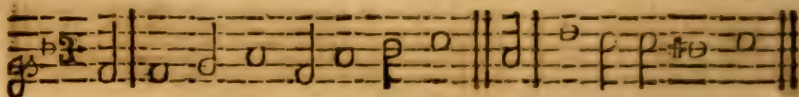
10. Treble.



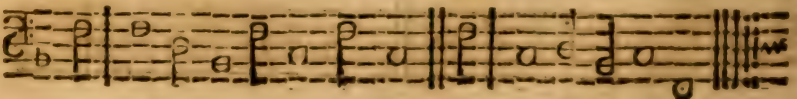
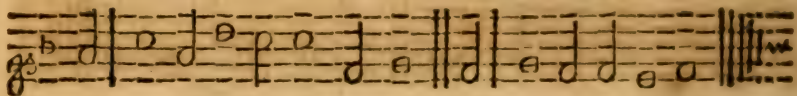
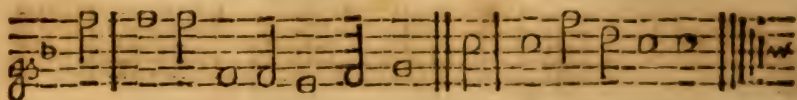
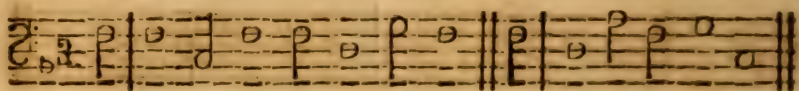
2d. Treble.



Tenor.

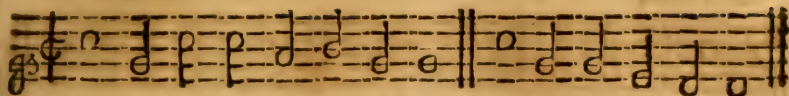


### The Bafs.



*St. Ann's Tune.*

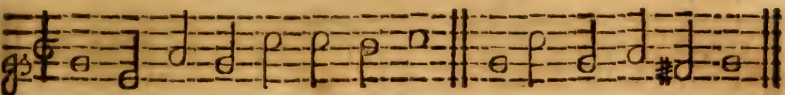
Common Metre single;

1<sup>st</sup>. Treble.

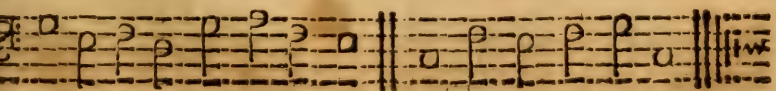
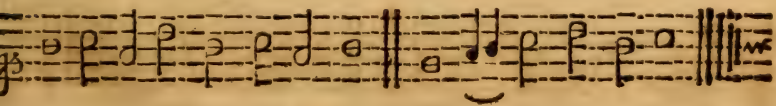
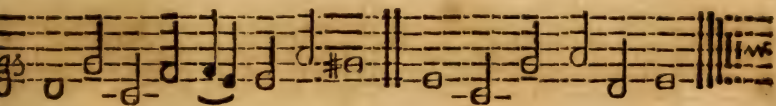
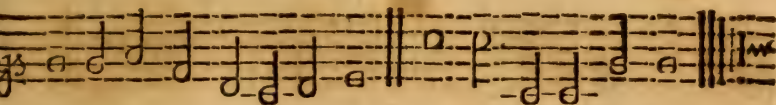
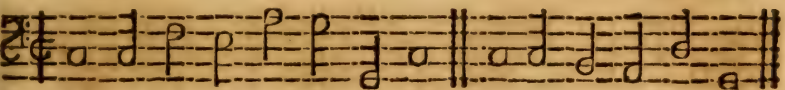
2d. Treble.



Tenor.



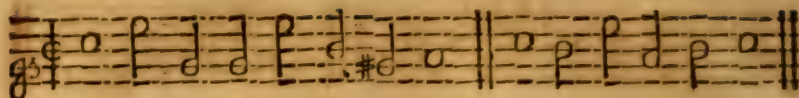
The Bass.



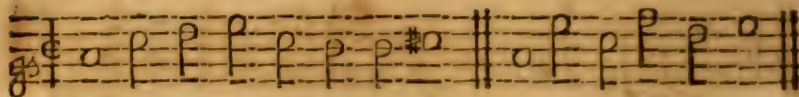
*Brunswick Tune.*

Common Metre single.

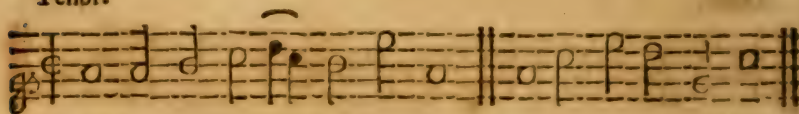
1st. Treble.



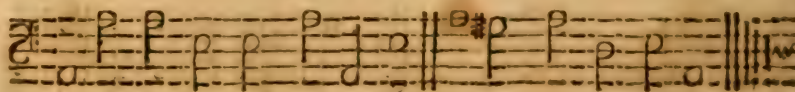
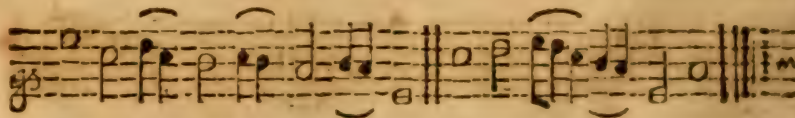
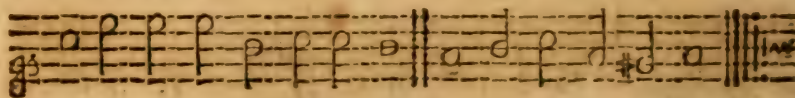
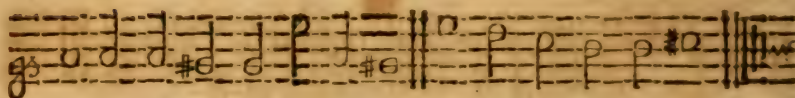
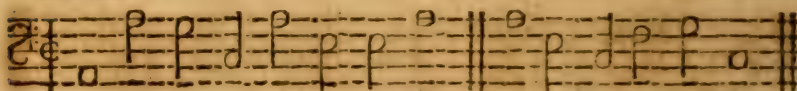
2d. Treble.



Tenor.



The Bass.

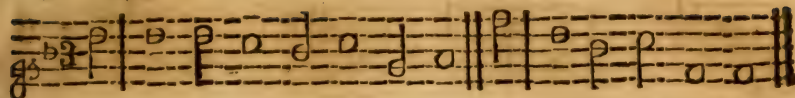




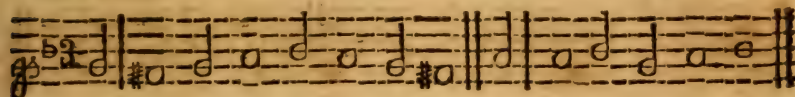
## Stepney Tune.

## Common Metre single.

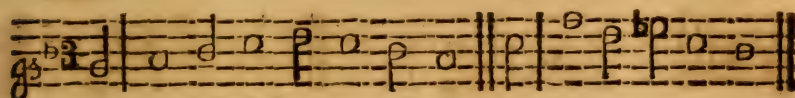
1st. Treble.



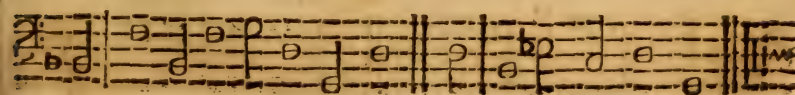
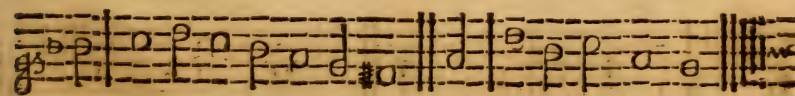
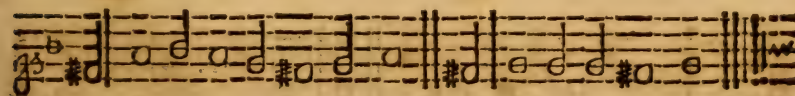
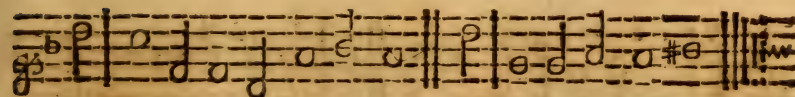
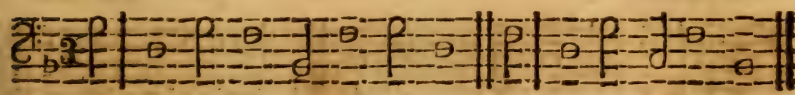
2d. Treble.



Tenor.



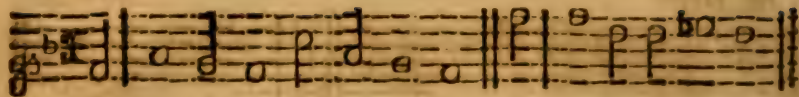
The Bass.



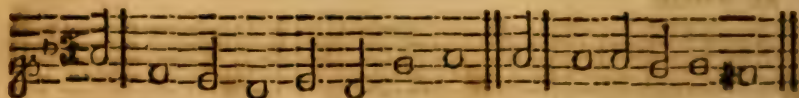
*Wantage Tune.*

Common Metre single.

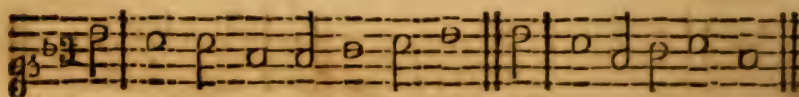
1st. Treble.



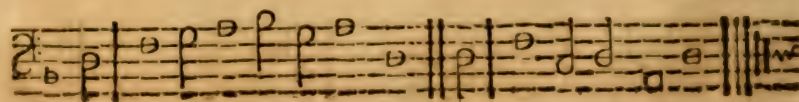
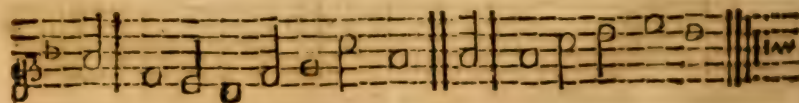
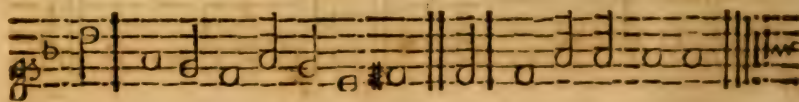
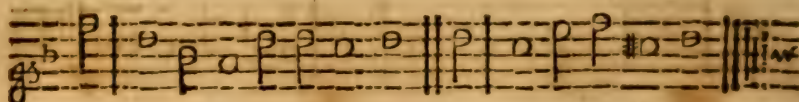
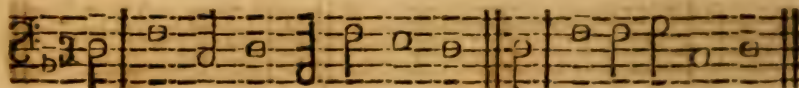
2d. Treble.



Tenor.



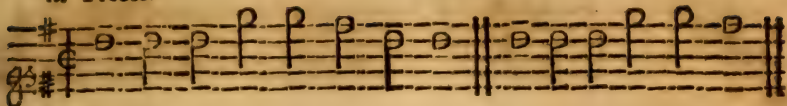
The Bass.



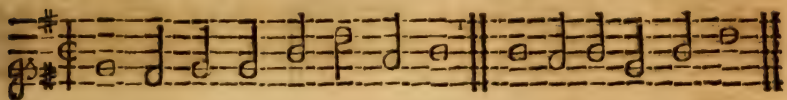
*Munmouth Tune.*

Common Metre single.

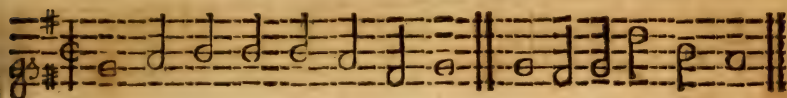
1st. Treble.



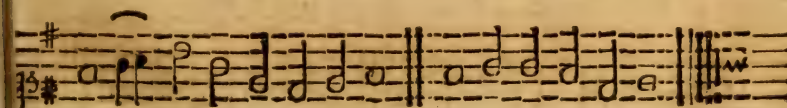
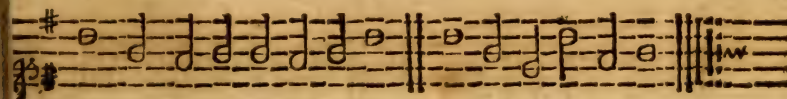
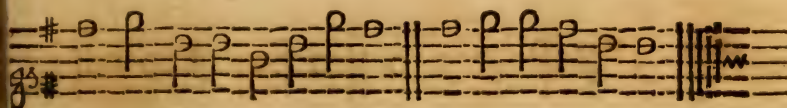
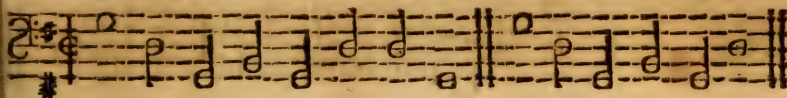
2d. Treble.



Tenor.



The Bass.

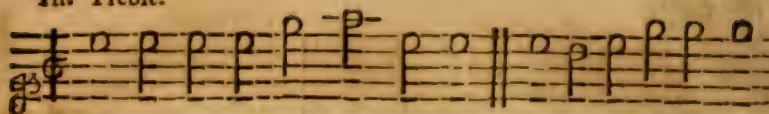




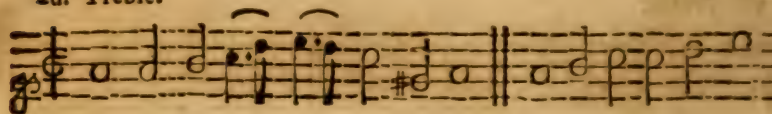
*Brimpton Tune.*

Common Metre single.

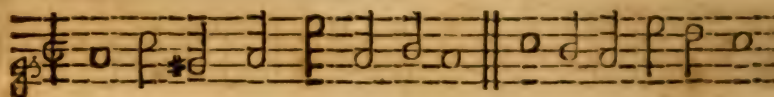
1st. Treble.



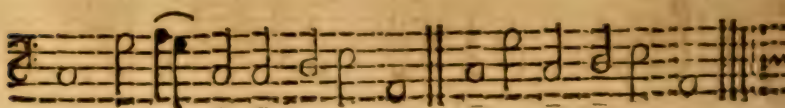
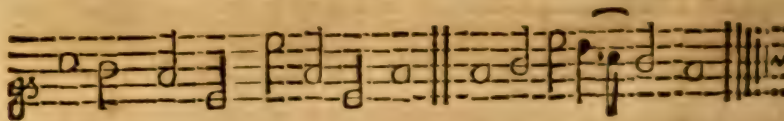
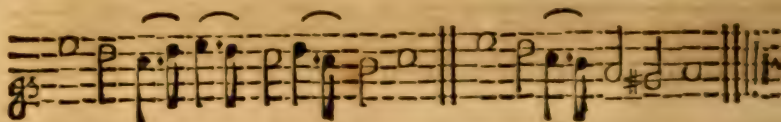
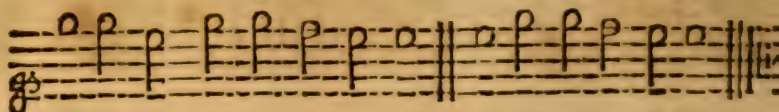
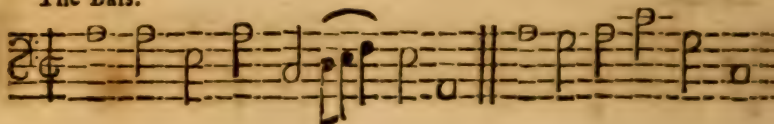
2d. Treble.



Tenor.



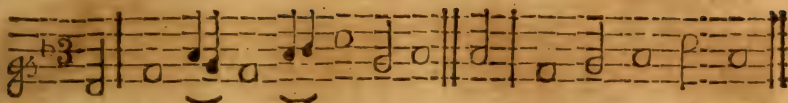
The Bass.



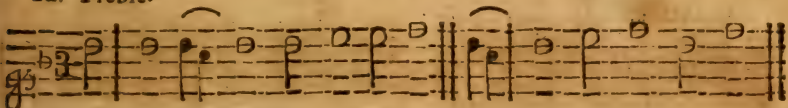
*Henry Tune.*

Common Metre single:

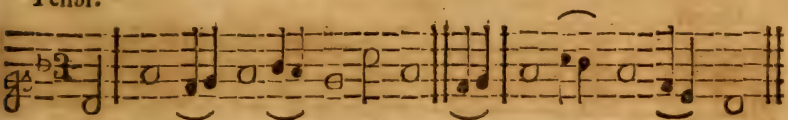
1st. Treble.



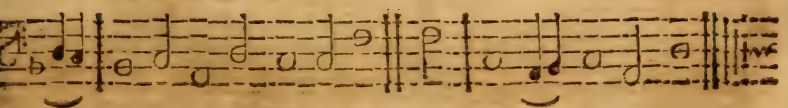
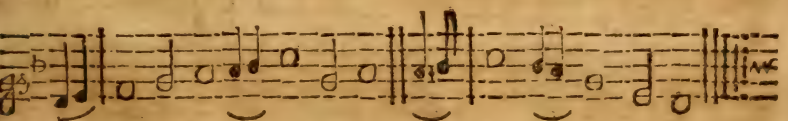
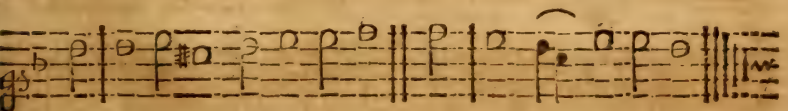
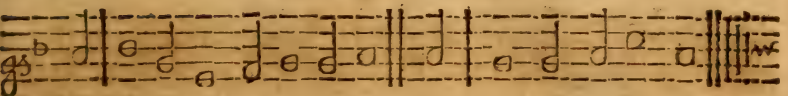
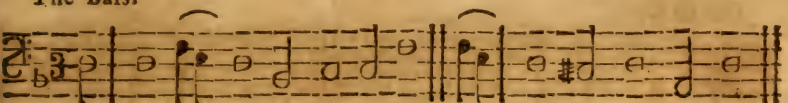
2d. Treble.



Tenor.



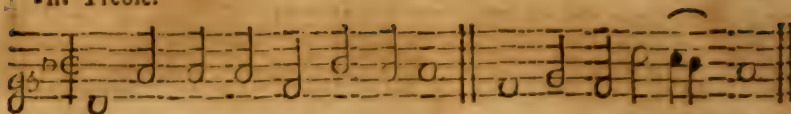
The Bass.



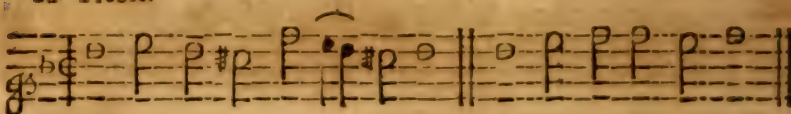
*St. Laurence's Tune.*

Common Metre single.

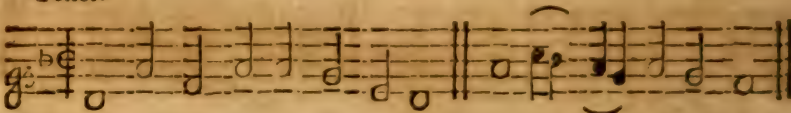
1st. Treble.



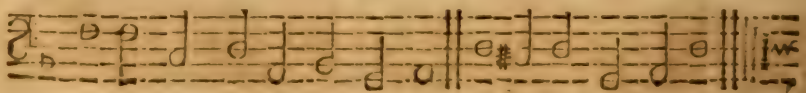
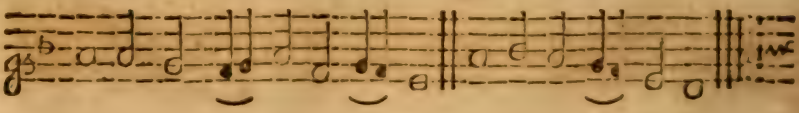
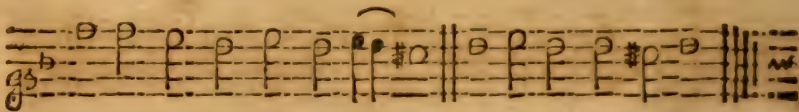
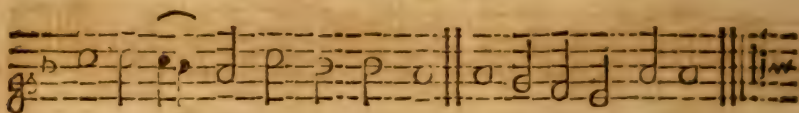
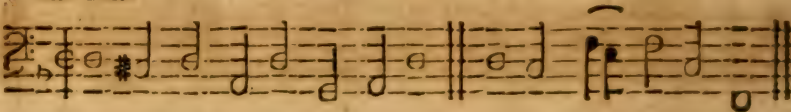
2d. Treble.



Tenor.



The Bass.

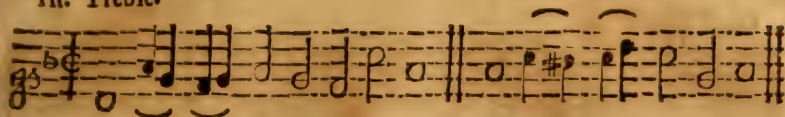




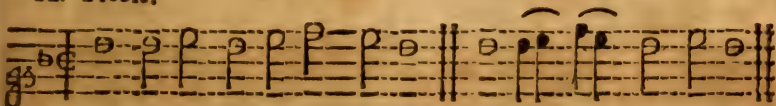
*Bangor Tune.*

### Common Metre single.

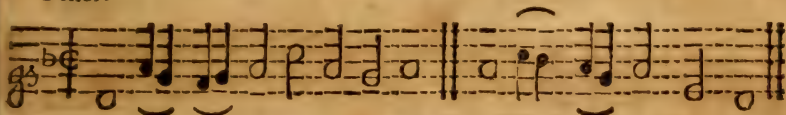
1st. Treble.



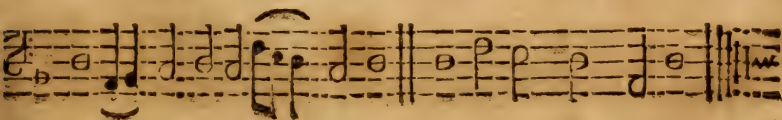
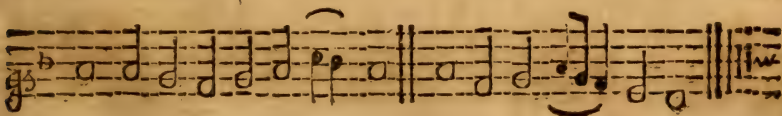
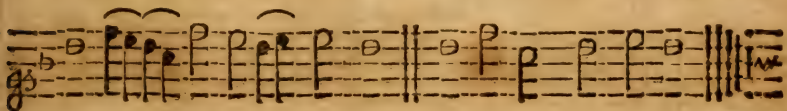
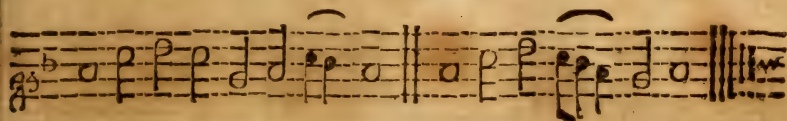
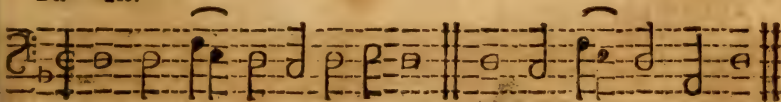
2d. Treble,



Тенор.



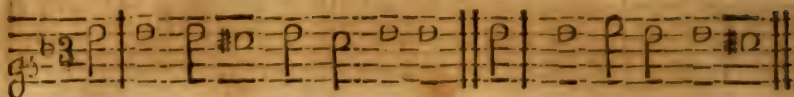
## The Bases.



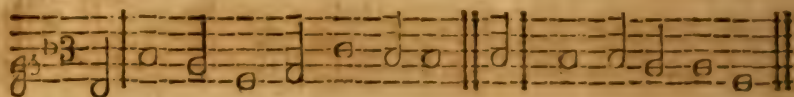
*Aldermaston Tune.*

Common Metre single.

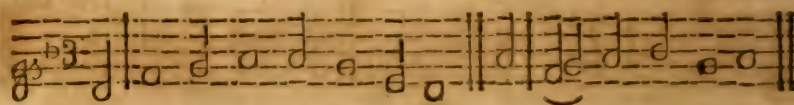
1st. Treble.



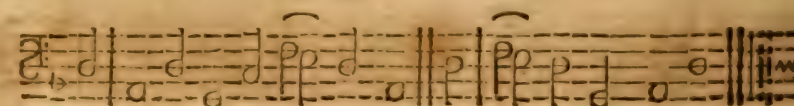
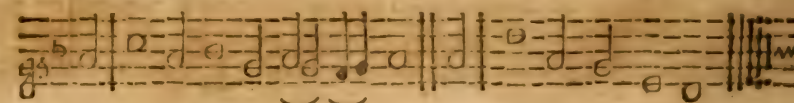
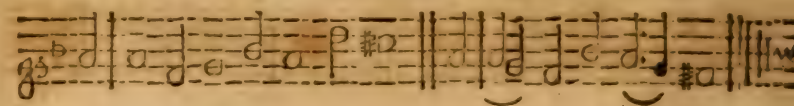
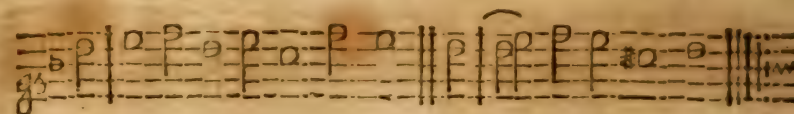
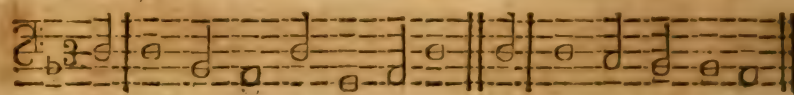
2d. Treble.



Tenor.

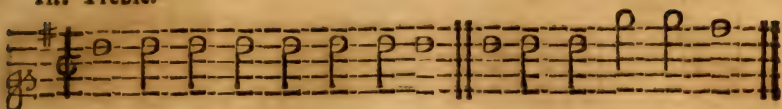


The Bass.

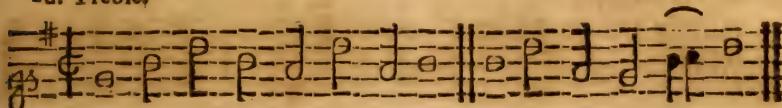


*Barnet Tune.***Common Metre single.**

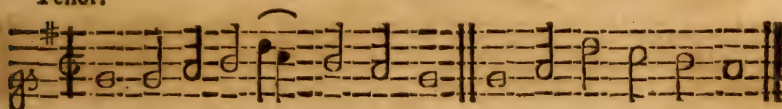
1st. Treble.



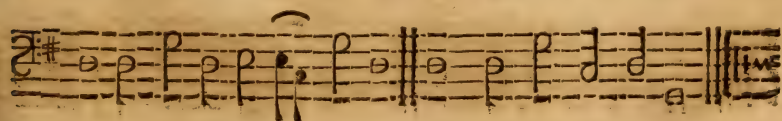
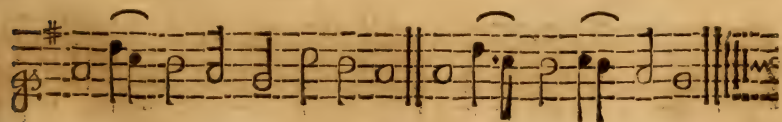
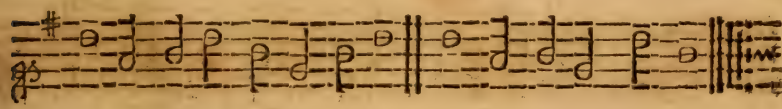
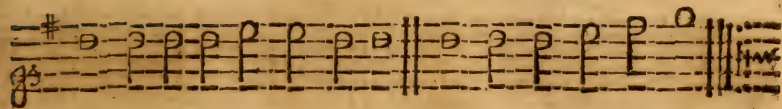
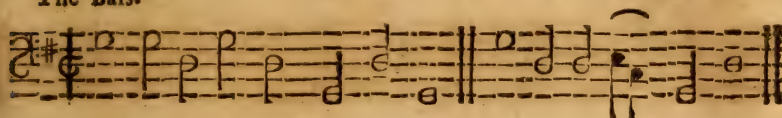
2d. Treble,



Tenor.



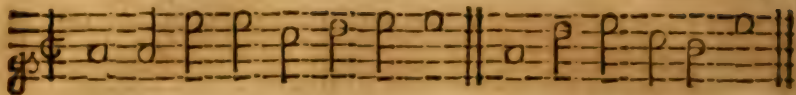
The Bass.



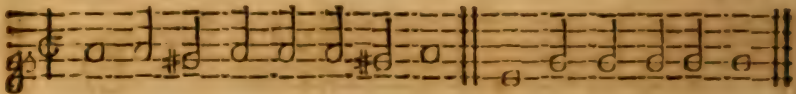


*Wandsworth Tune.*      Common Metre single.

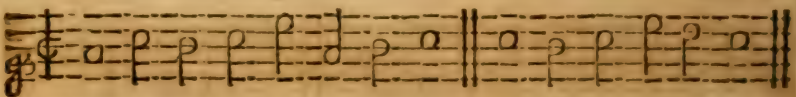
1st. Treble.



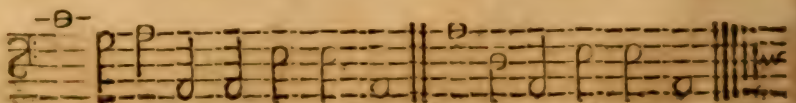
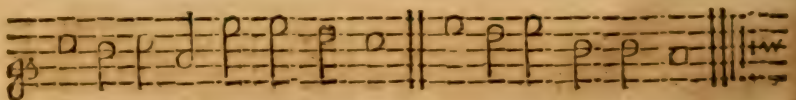
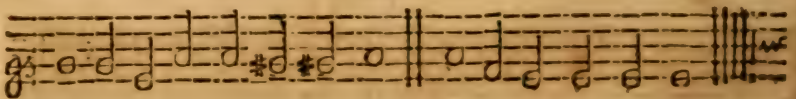
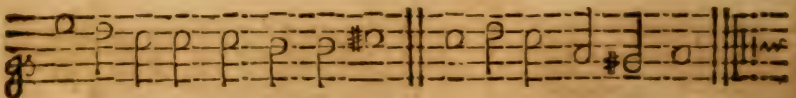
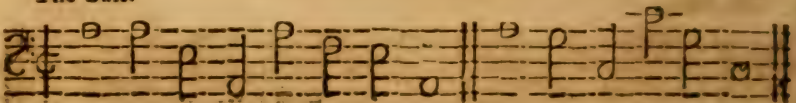
2d. Treble.



Tenor.



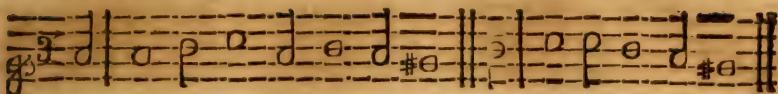
The Bass.



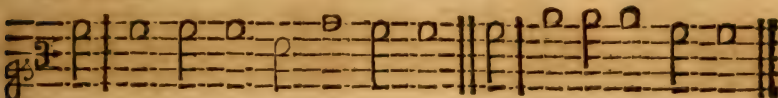
*Kingston Tune.*

Common Metre single.

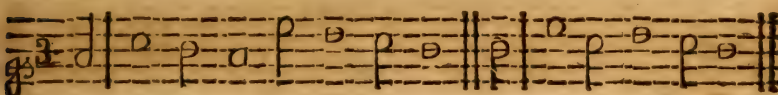
1st. Treble.



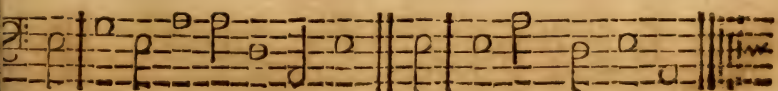
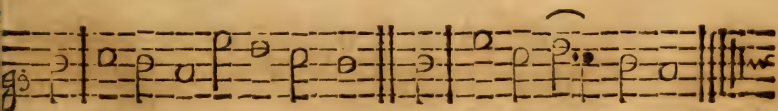
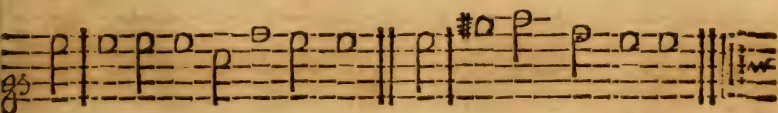
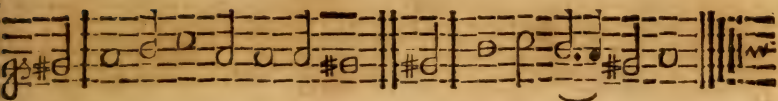
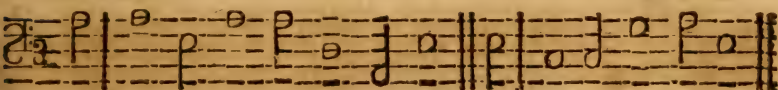
2d. Treble.



Tenor.

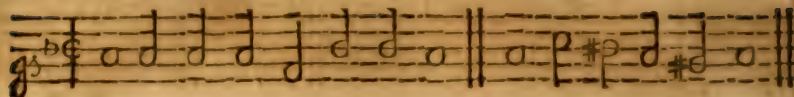


The Bass.

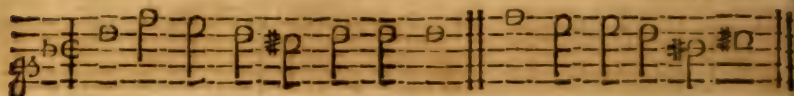


**Shrewsbury Tune.****Common Metre single.**

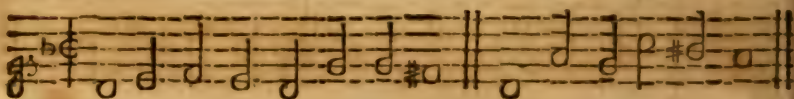
1st. Treble.



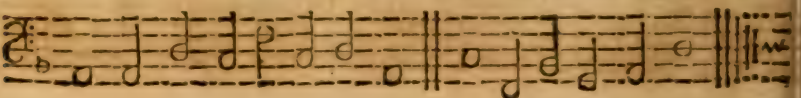
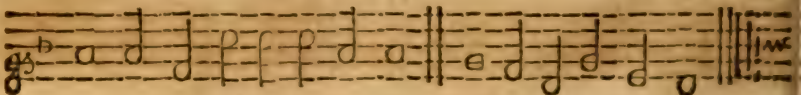
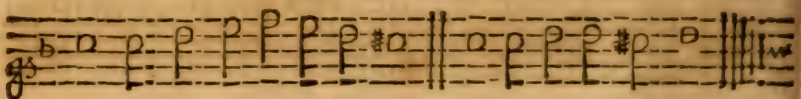
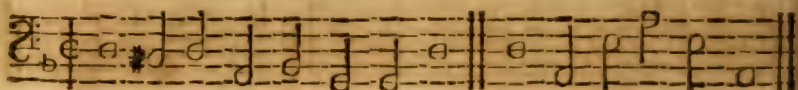
2d. Treble.



Tenor.



The Bass.





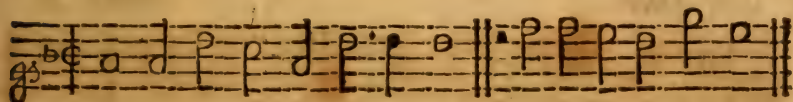
*Peterborew Tune.*

Common Metre single;

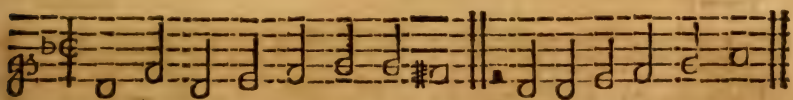
1st. Treble.



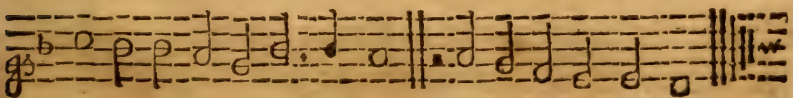
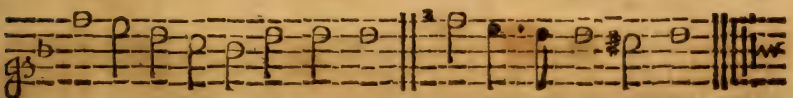
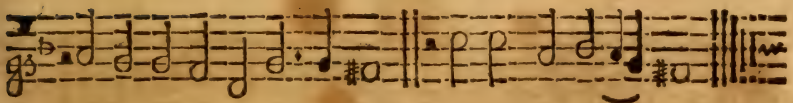
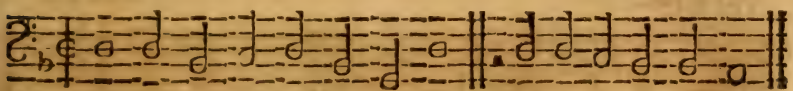
2d. Treble.



Tenor.



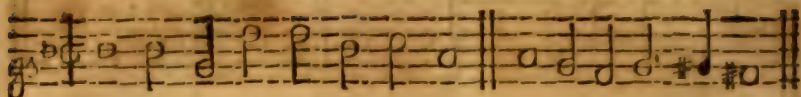
The Bass.



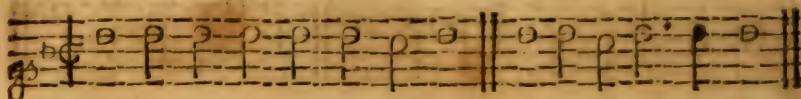
*King's Tune.*

## Common Metre single.

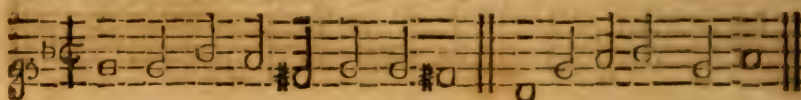
1st. Treble.



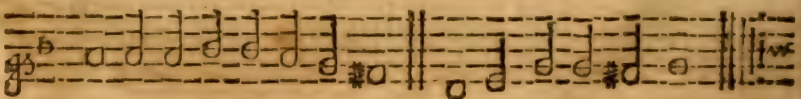
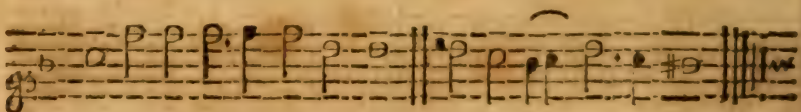
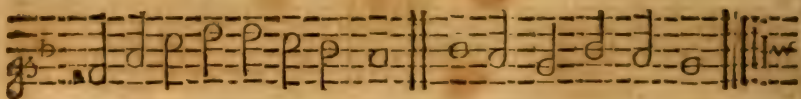
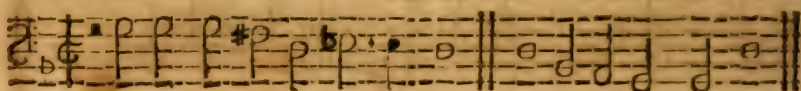
2d. Treble.



Tenor.

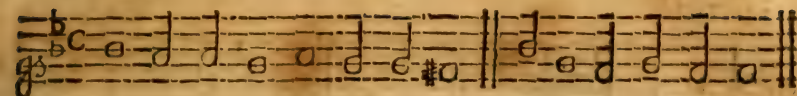


The Bass.

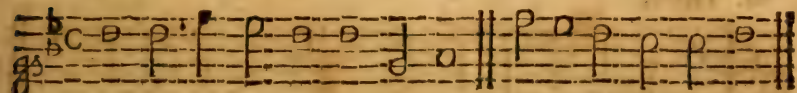


*Wolverhampton Tune.* Common Metre single.

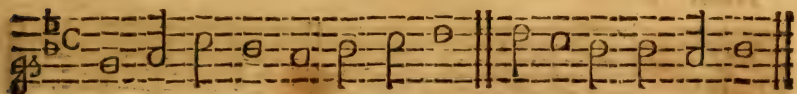
1st. Treble.



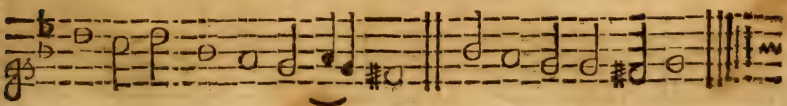
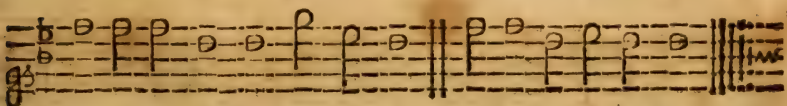
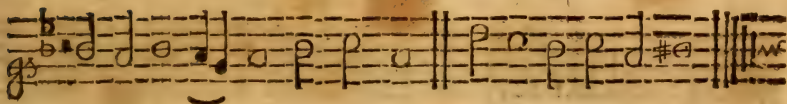
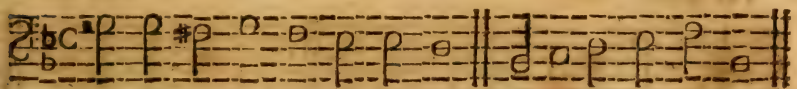
2d. Treble.



Tenor.



The Bass.

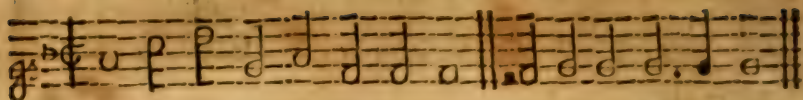




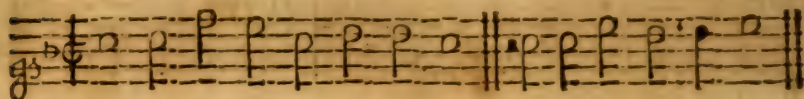
*Dukes Tune.*

Common Metre single.

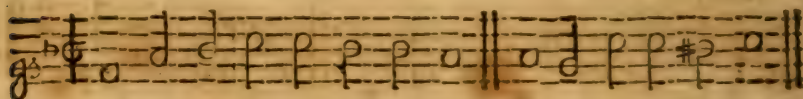
1st. Treble.



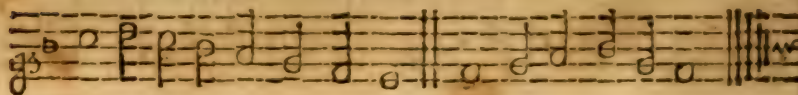
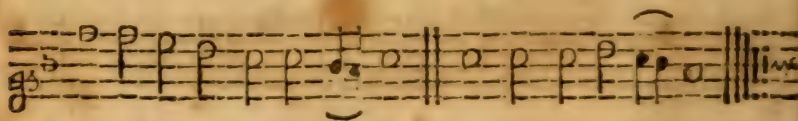
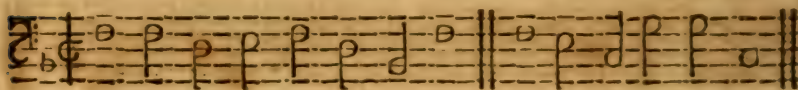
2d. Treble.



Tenor.



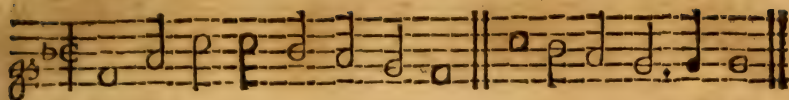
The Bass.



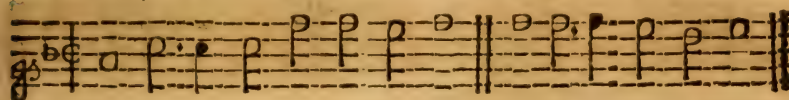
*Dumferling Tune.*

Common Metre single.

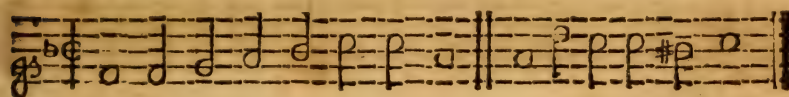
1st. Treble.



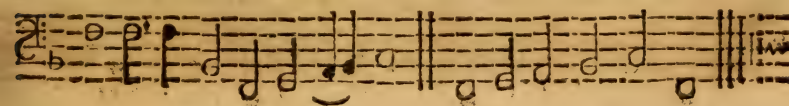
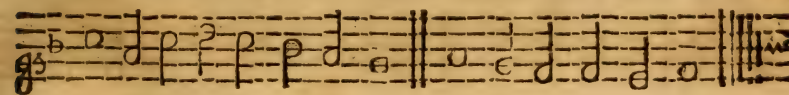
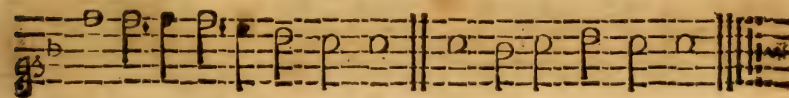
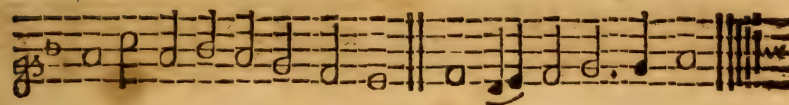
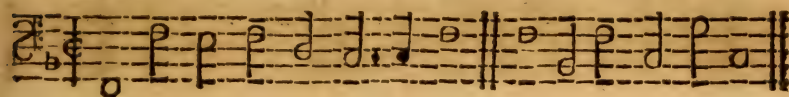
2d. Treble.



Tenor.



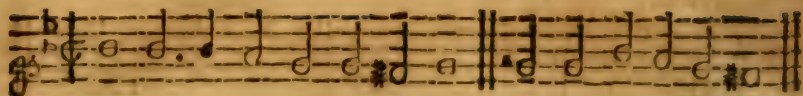
The Bass.



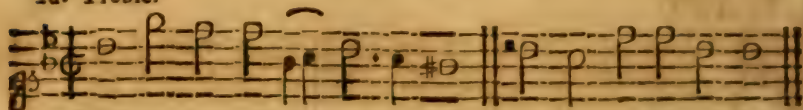
*Hereford Tune.*

Common Metre single.

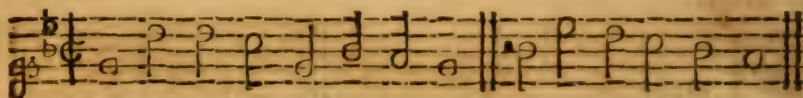
1st. Treble.



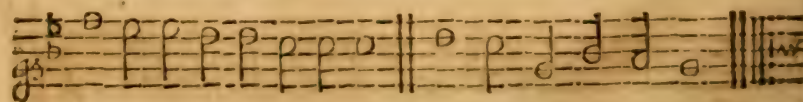
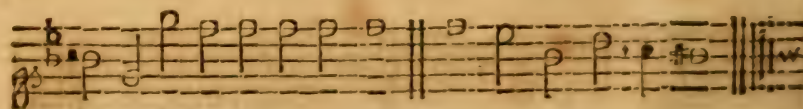
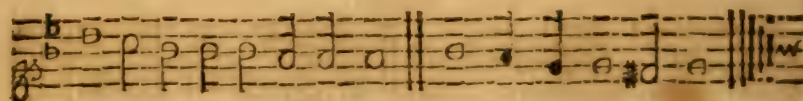
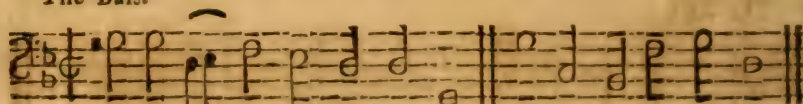
2d. Treble.



Tenor.



The Bass.





*Christ's-Hospital Tune.* Common Metre single.

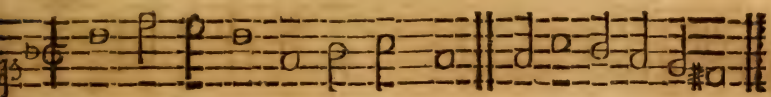
1st. Treble.



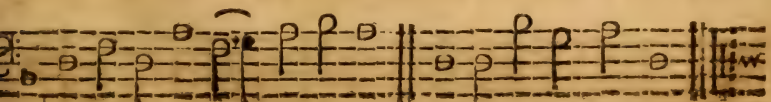
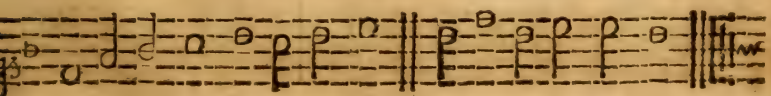
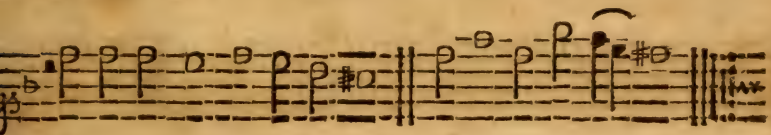
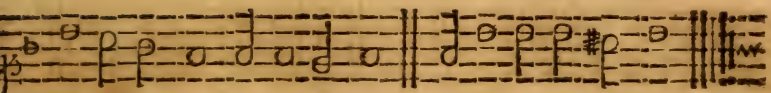
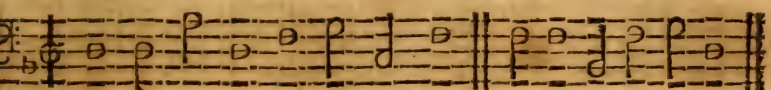
2d. Treble.



Tenor.



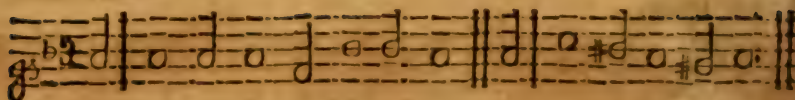
The Bass.



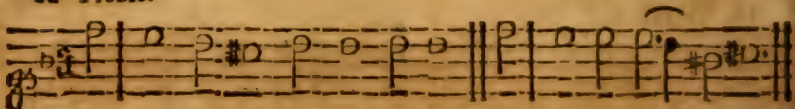
*Woofley Tune.*

Common Metre single.

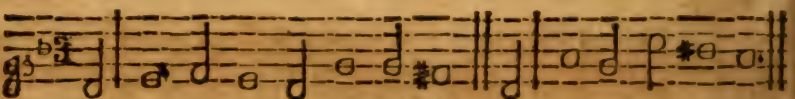
1st. Treble.



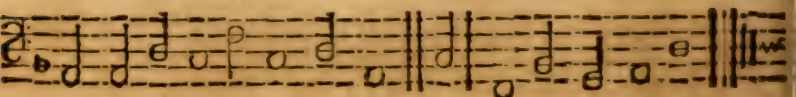
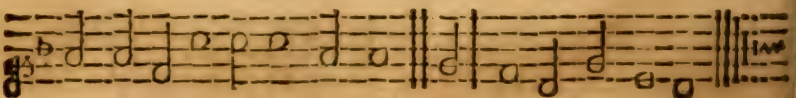
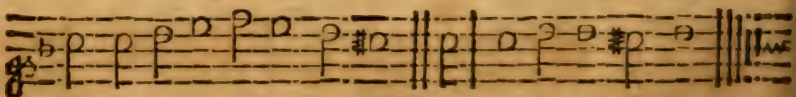
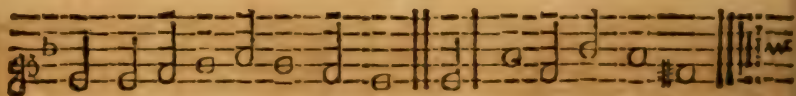
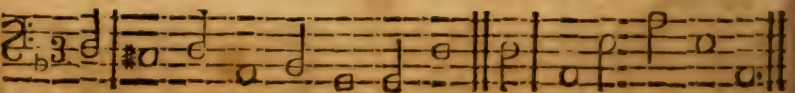
2d. Treble.



Tenor.

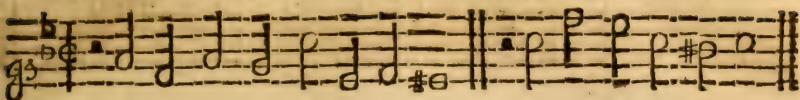


The Bass.

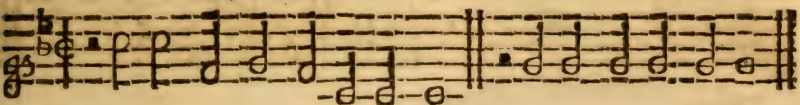


*St. Clement's Tune.*      **Common Metre fingle.**

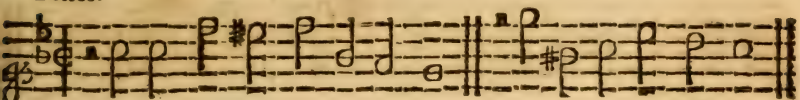
**1st. Treble.**



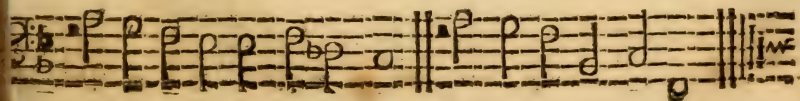
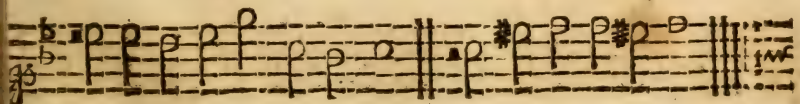
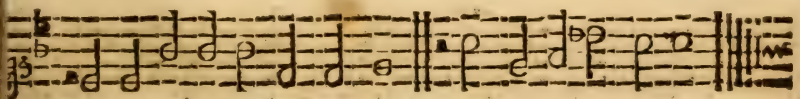
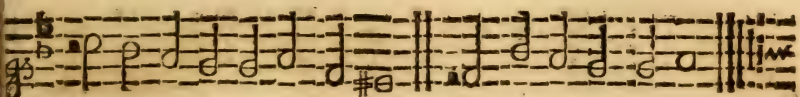
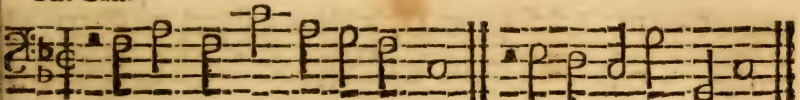
**2d. Treble.**



**Tenor.**



**The Bass.**

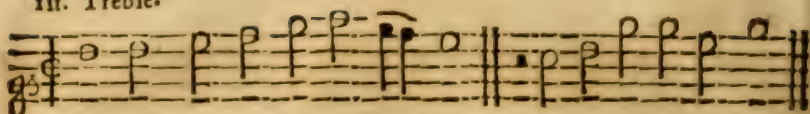




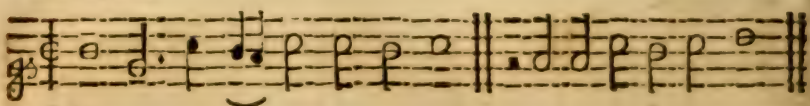
*Exeter Tune.*

Common Metre single.

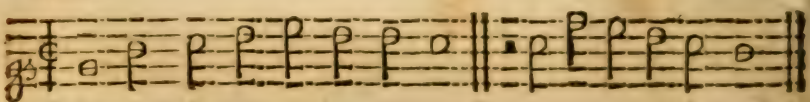
1st. Treble.



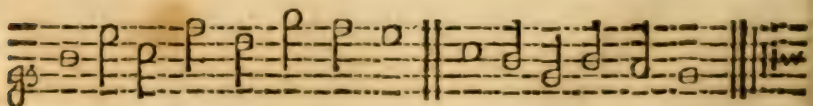
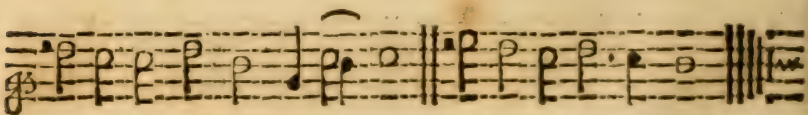
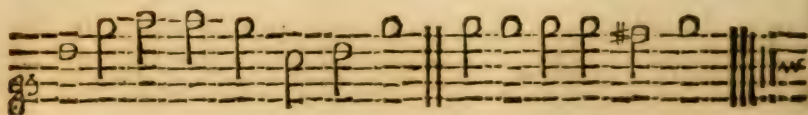
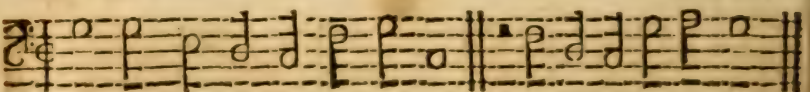
2d. Treble.



Tenor.



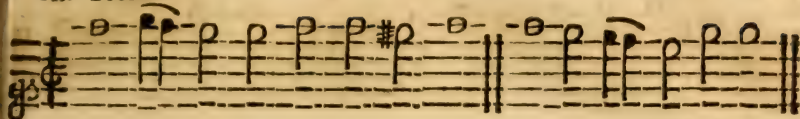
The Bass.



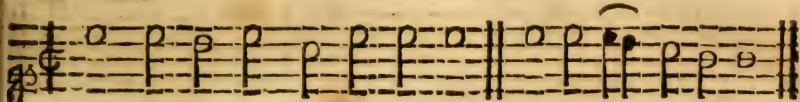
*Bristol Tune.*

## Common Metre single.

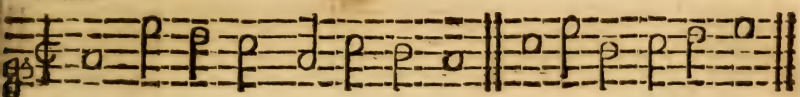
1st. Treble.



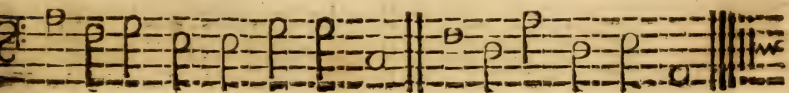
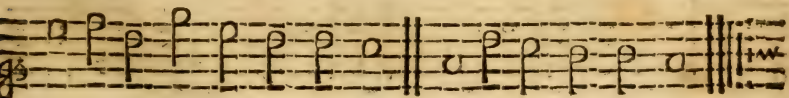
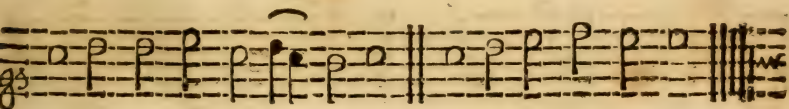
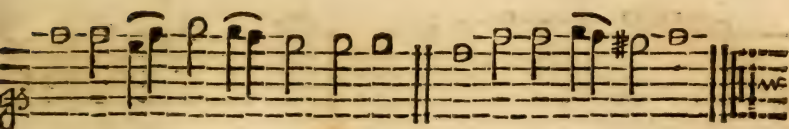
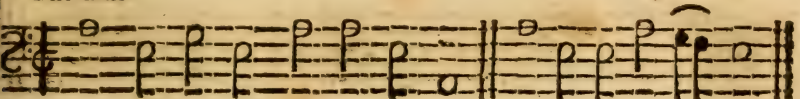
2d. Treble.



Tenor.



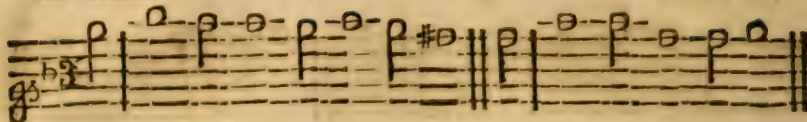
The Bass.



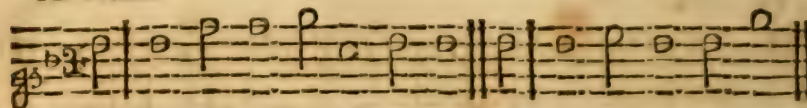
*Royston Tune.*

Common Metre single.

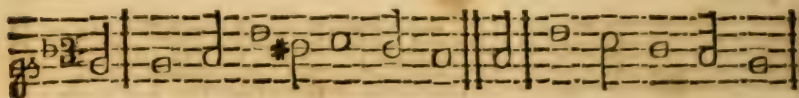
1st. Treble.



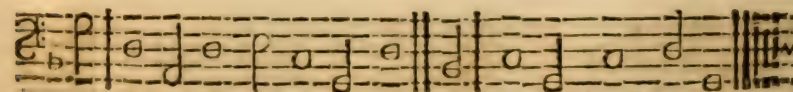
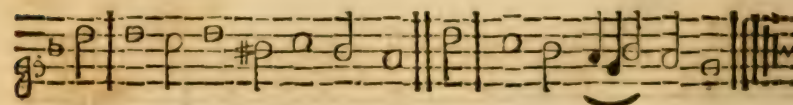
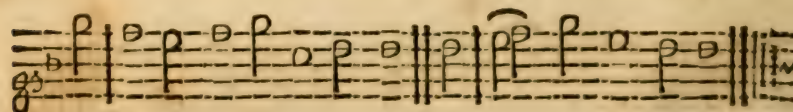
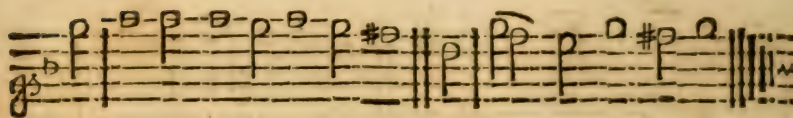
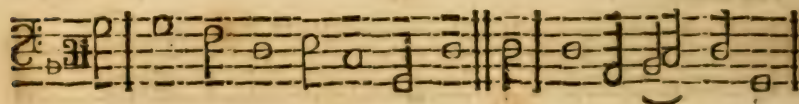
2d. Treble.



Tenor.



The Bass.

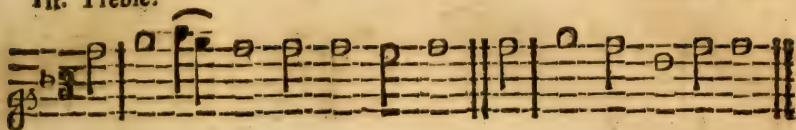




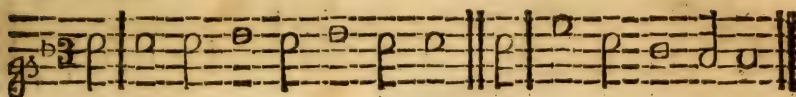
*Emily Tune.*

## Common Metre single.

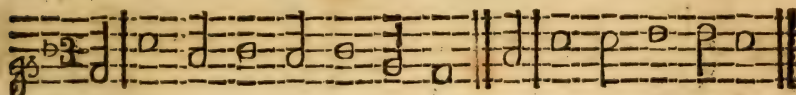
1st. Treble.



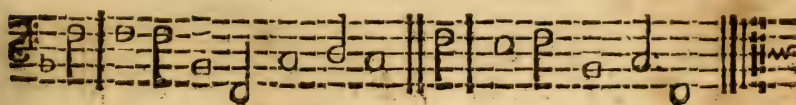
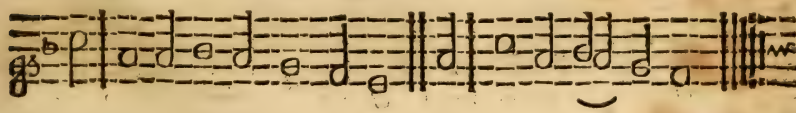
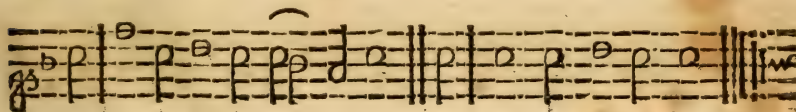
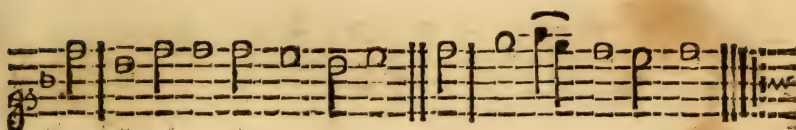
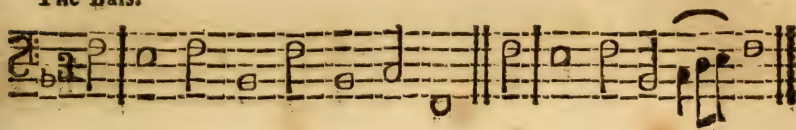
2d. Treble.

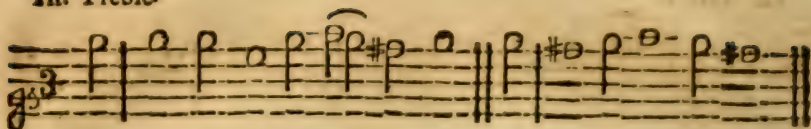
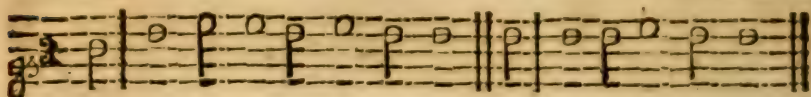
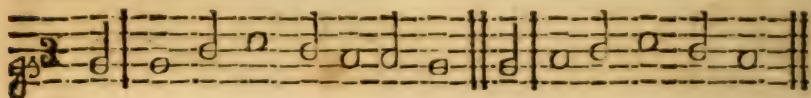
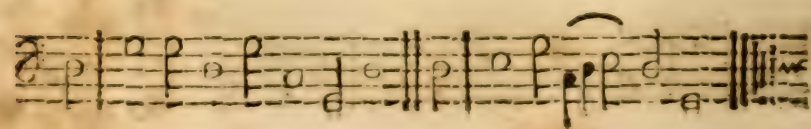
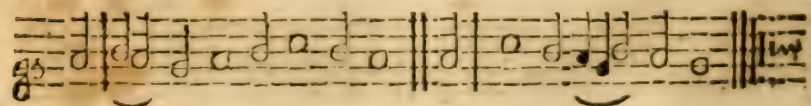
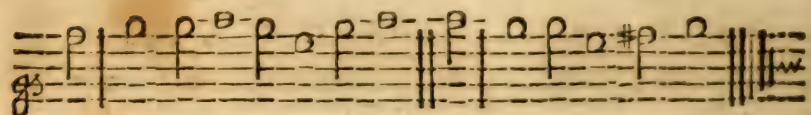
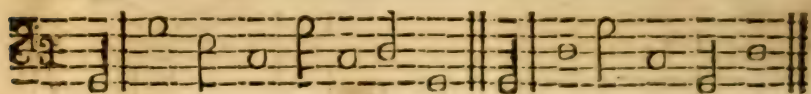


Tenor.



The Bass.

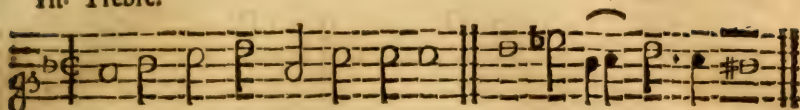


**Mansfield Tune.****Common Metre single;****1st. Treble.****2d. Treble.****Tenor.****The Bass.**

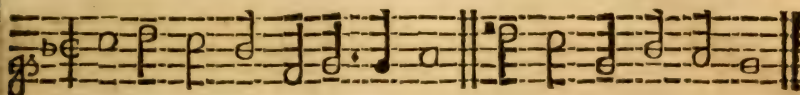
*Abby Tune.*

## Common Metre single.

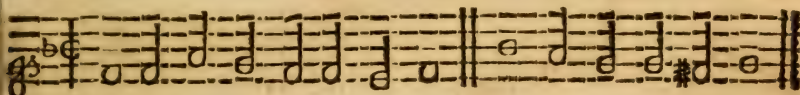
1st. Treble.



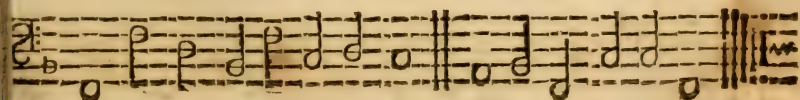
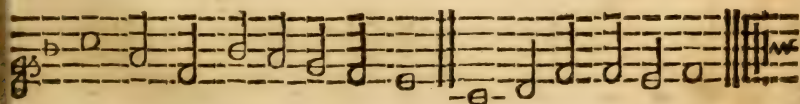
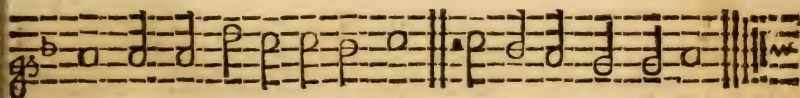
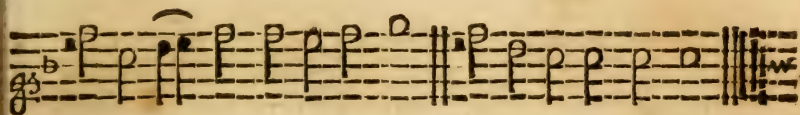
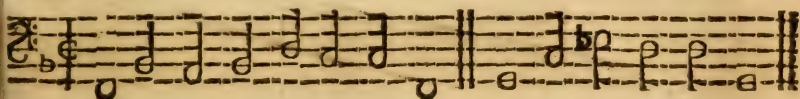
2d. Treble.



Tenor.



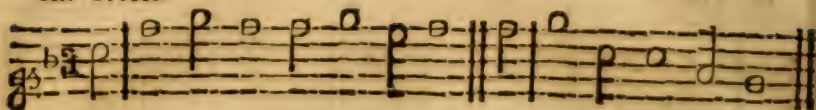
The Bass.



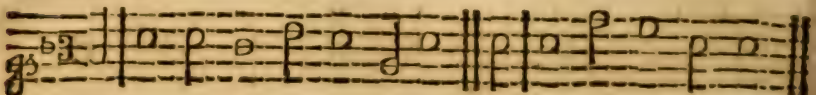


*St. Margaret's Tune.*      Common Metre single.

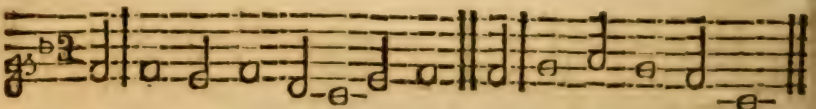
1st. Treble.



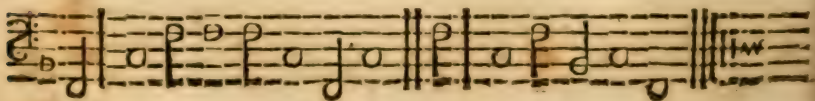
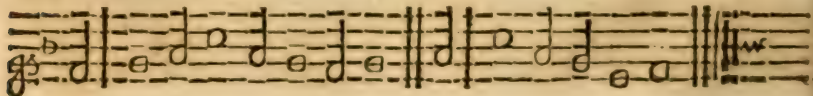
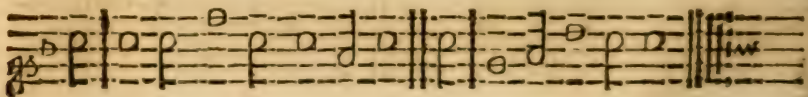
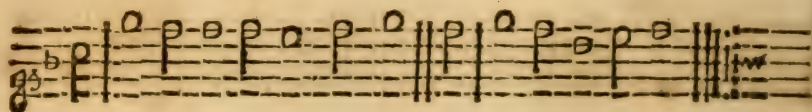
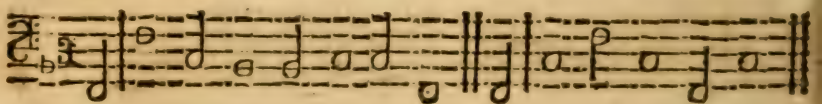
2d. Treble.



Tenor.



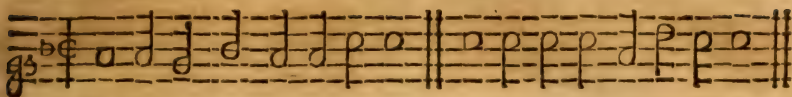
The Bass.



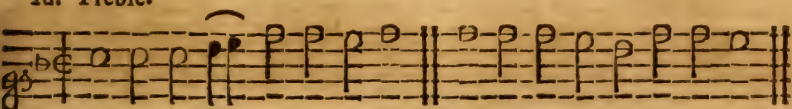
## Old 100 Psalm Tune.

Long Metre single.

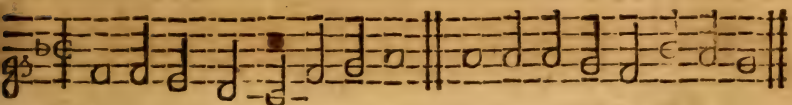
1st. Treble.



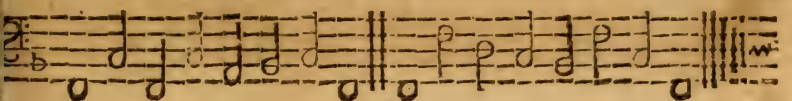
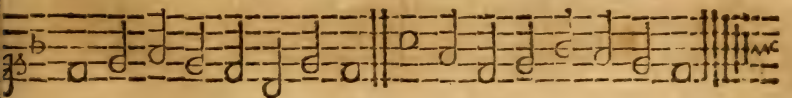
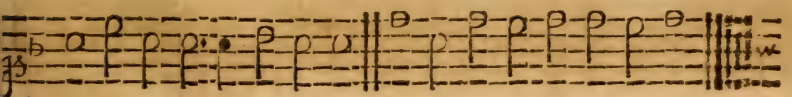
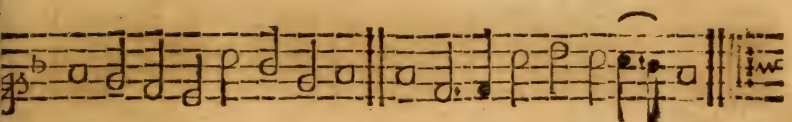
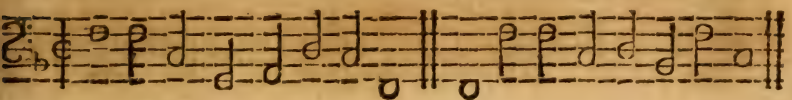
2d. Treble.



Tenor.

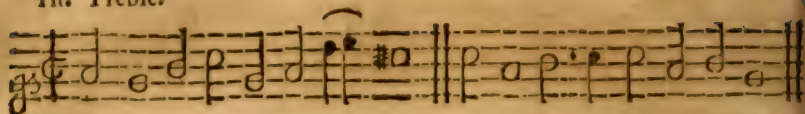


The Bass.



*French 100 Psalm Tunes. Long Metre single.*

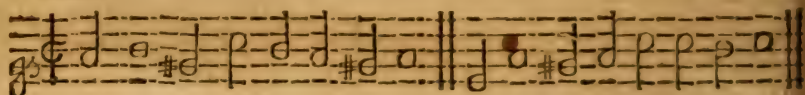
1st. Treble.



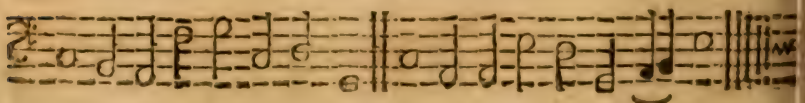
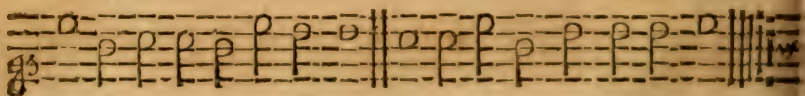
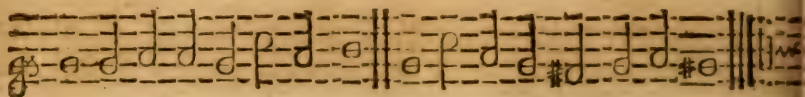
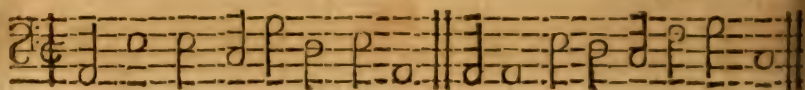
2d. Treble.



Tenor.



The Bass.

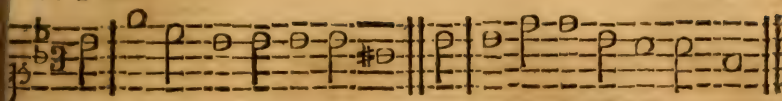




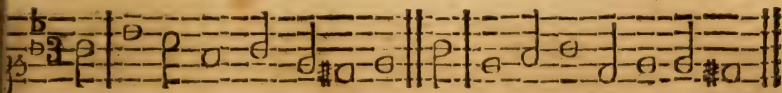
## Reading Tune.

## Long Metre single.

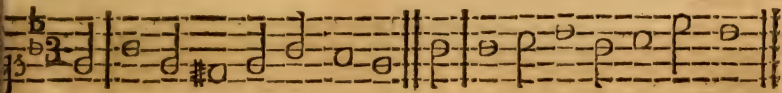
1st. Treble.



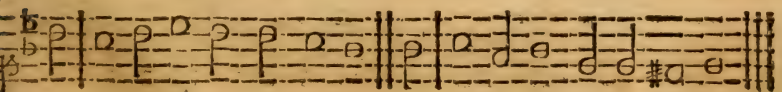
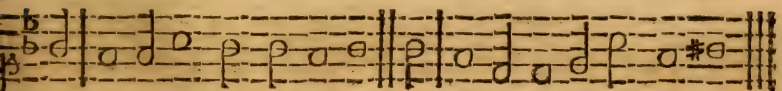
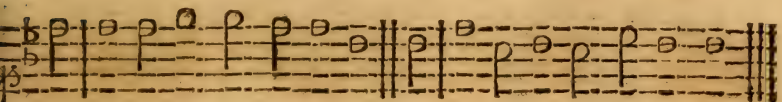
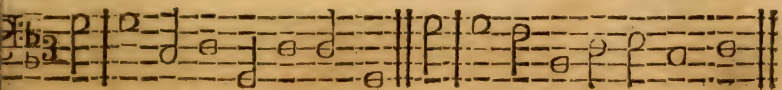
2d. Treble.



Tenor.



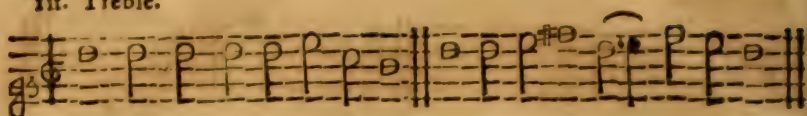
The Bass.



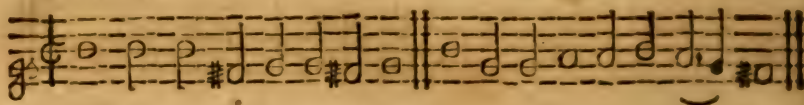
*Angels Song Tune.*

Long Metre single.

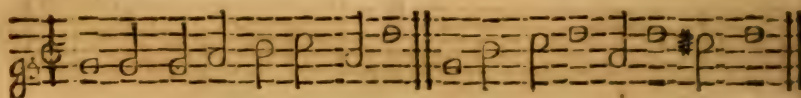
1st. Treble.



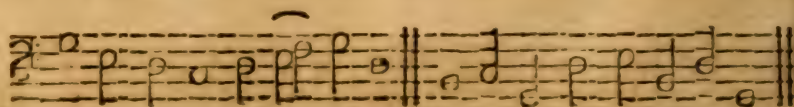
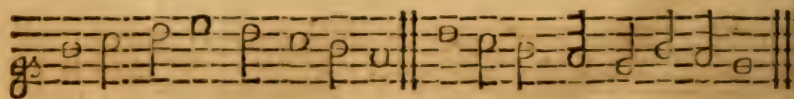
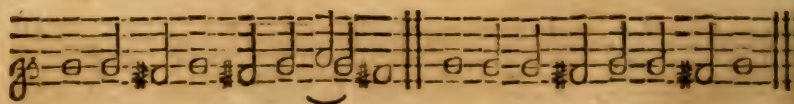
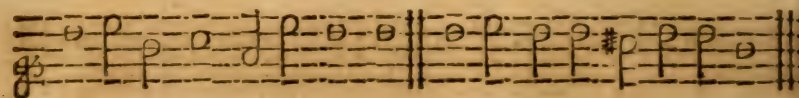
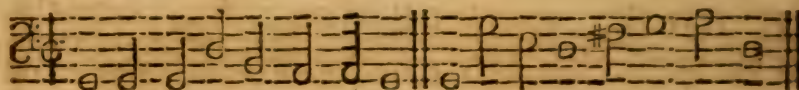
ad. Treble.



Tenor.

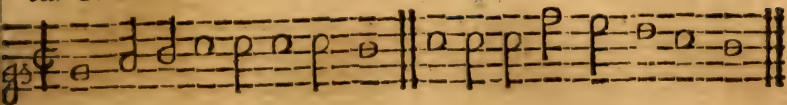


The Bass.

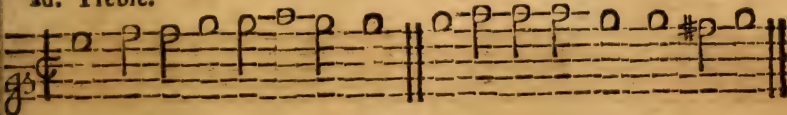


Old 125 Psal. Tune. 2d. Me. Long Metre fingle;

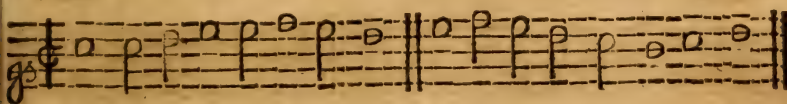
1st. Treble.



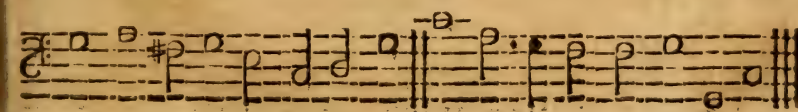
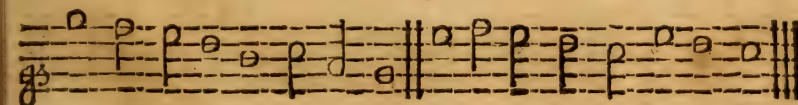
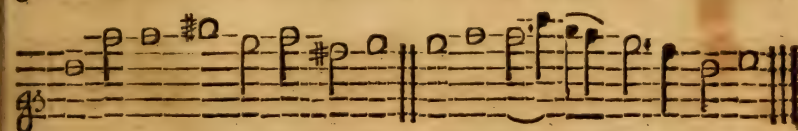
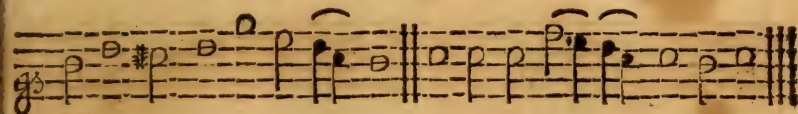
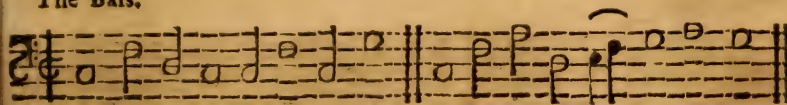
2d. Treble.



Tenor.



The Bass.

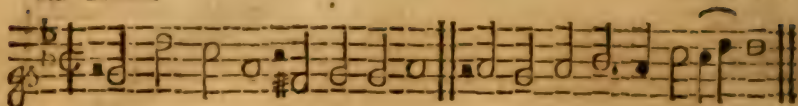




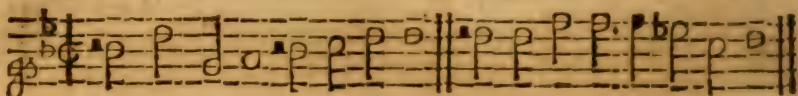
*Bablon Streams Tune.*

Long Metre single.

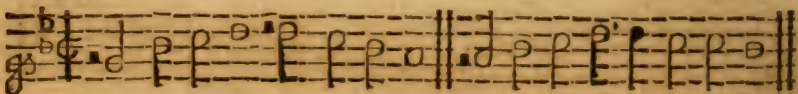
1st. Treble.



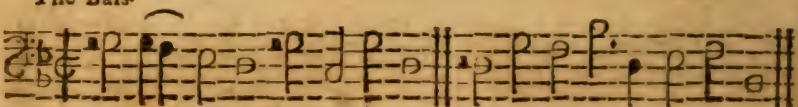
2d. Treble.



Tenor.



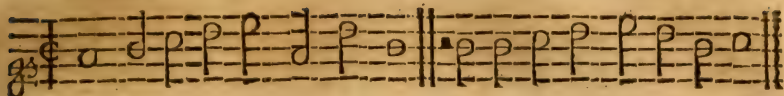
The Bass.



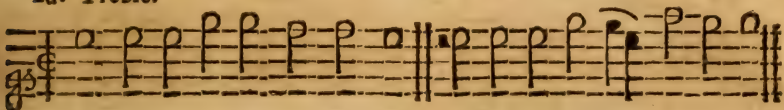
*Newbury Tune.*

## Long Metre single.

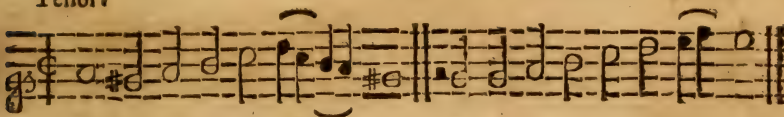
1st. Treble.



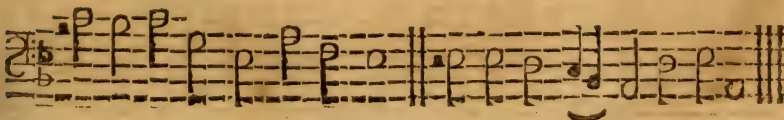
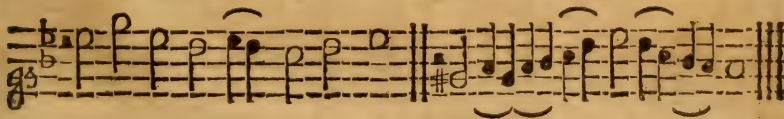
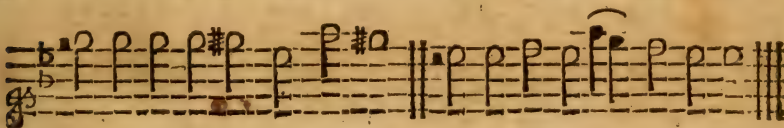
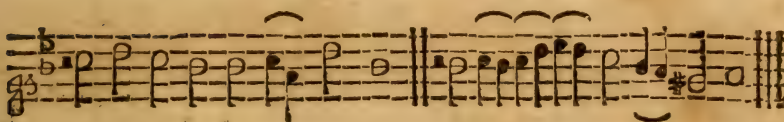
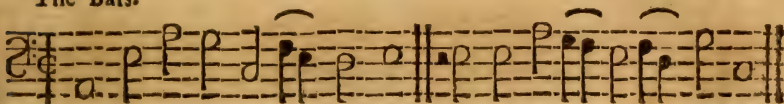
2d. Treble.



Tenor.



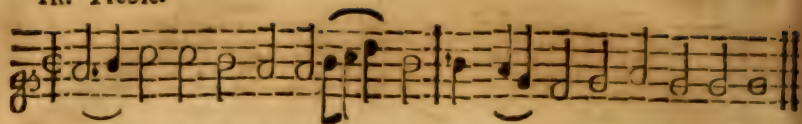
The Bass.



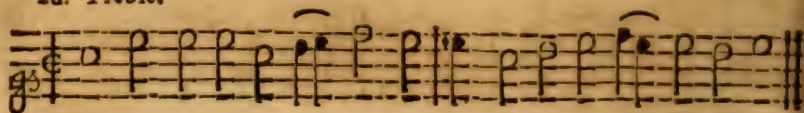
*Bedford Tune.*

Long Metre single.

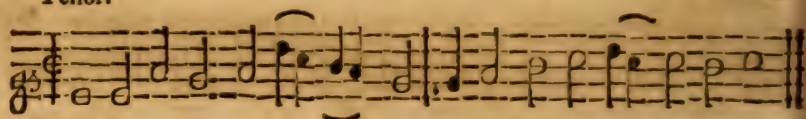
1st. Treble.



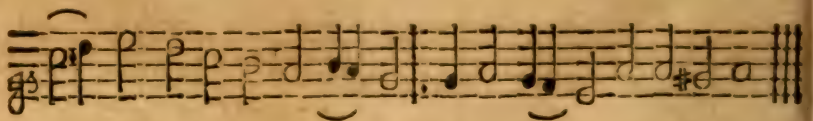
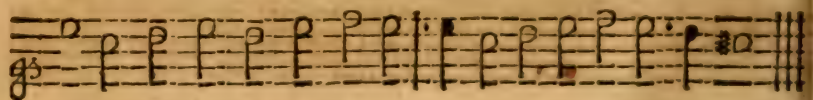
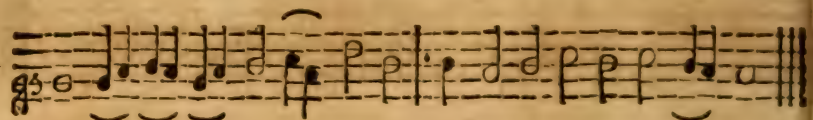
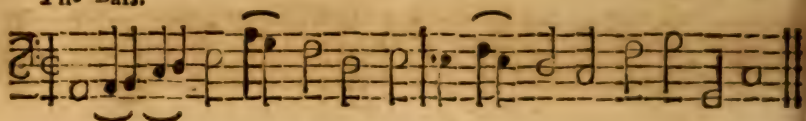
2d. Treble.



Tenor.



The Bass.

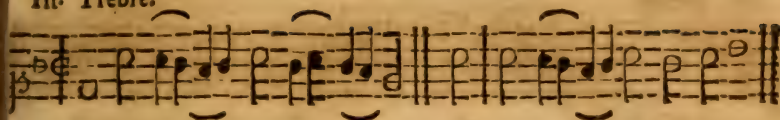




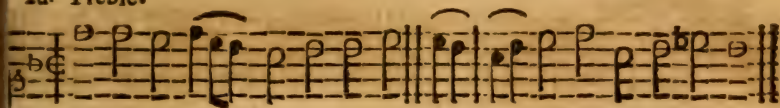
*Oxford Tune.*

**Long Metre fingle.**

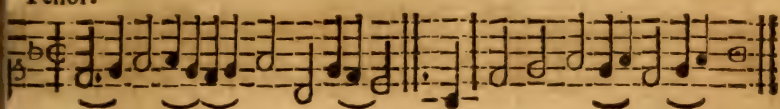
1st. Treble.



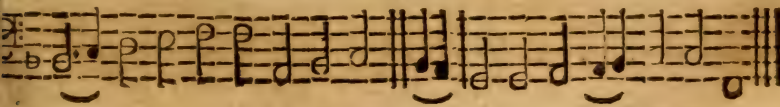
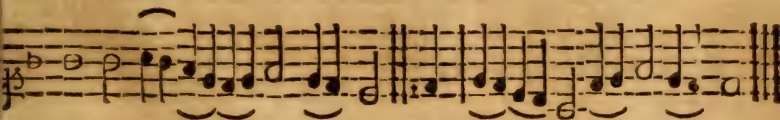
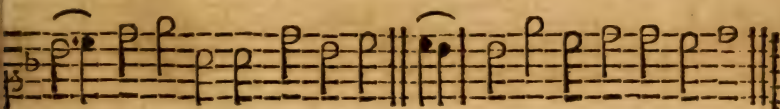
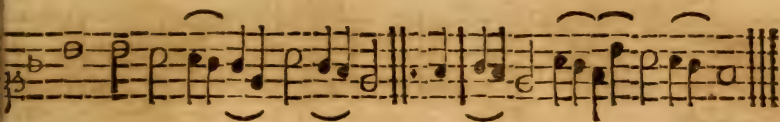
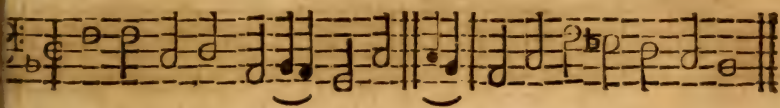
2d. Treble.



**Tenor.**

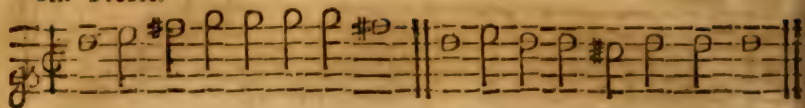
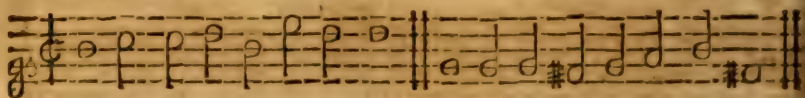


### The Bats.



10 *Commandment Tune.* Long Metre single.

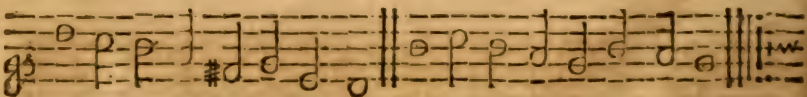
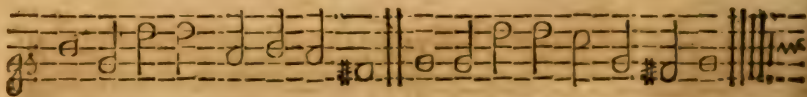
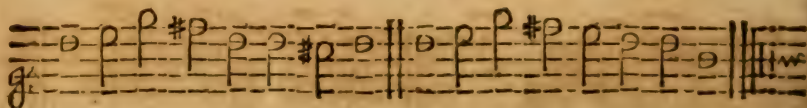
1st. Treble.

d<sub>2</sub>. Treble.

Tenor.



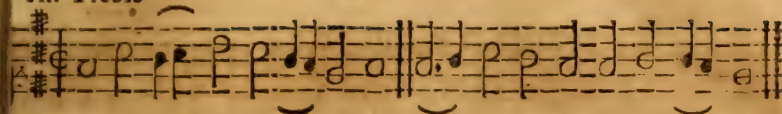
### The Bass.



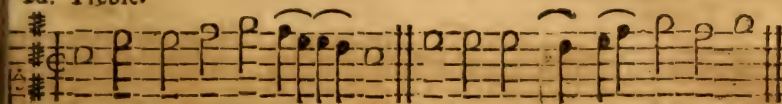
## Jley Tune.

## Long Metre single

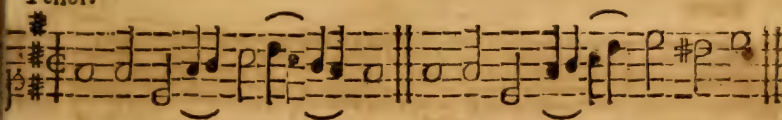
1st. Treble.



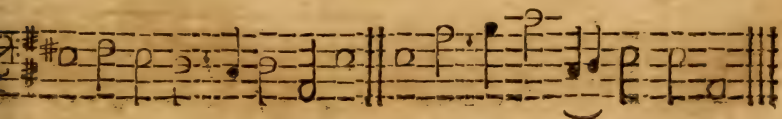
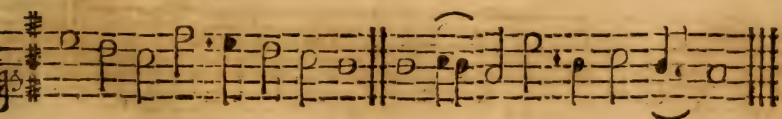
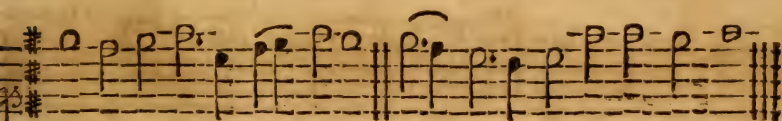
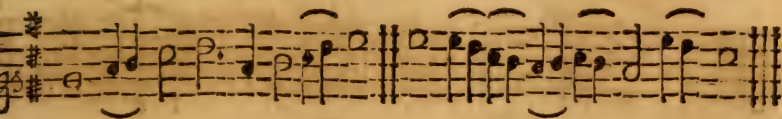
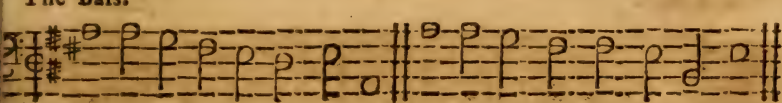
2d. Treble.



Tenor.



The Bass.

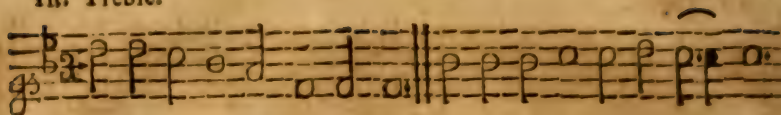




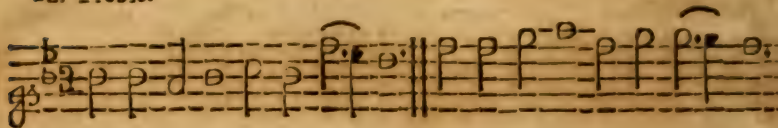
Marlborough Tune.

Long Metre fingle.

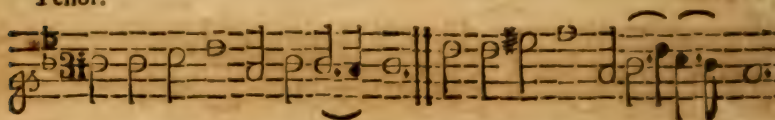
1st. Treble.



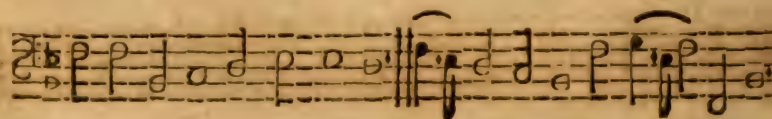
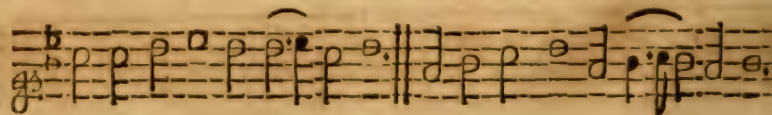
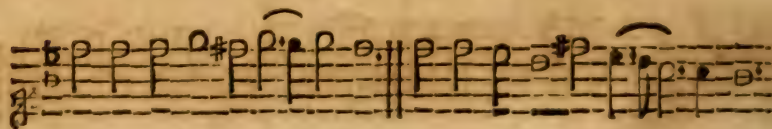
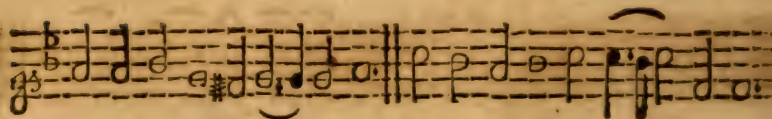
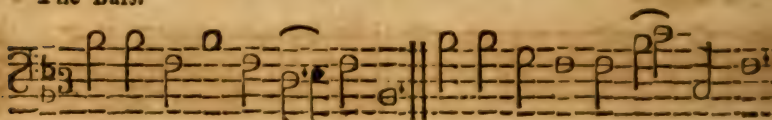
2d. Treble.

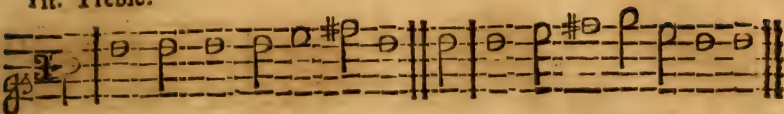
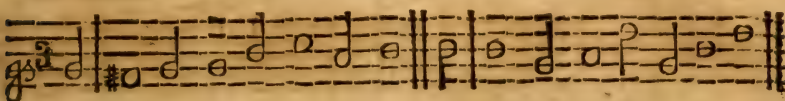
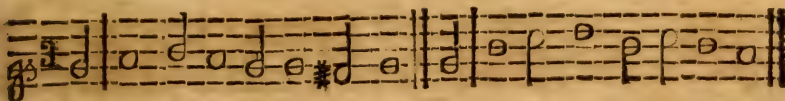
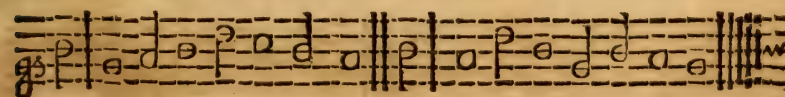
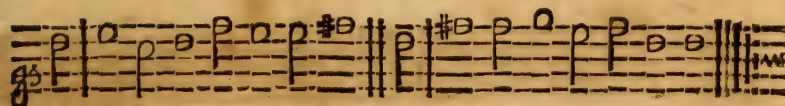
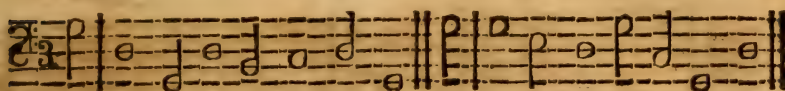


Tenor.



### The Bafs.

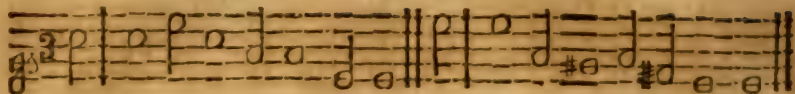


**Buckland Tune.****Long Metre fingle.****1st. Treble.****2d. Treble.****Tenor.****The Bass.**

*Faringdon Tune.*

Long Metre single.

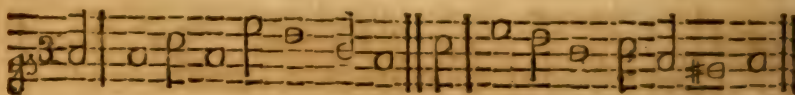
1st. Treble.



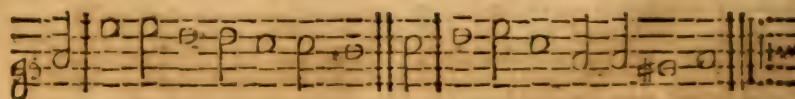
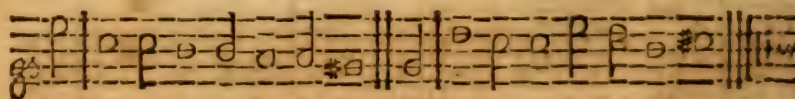
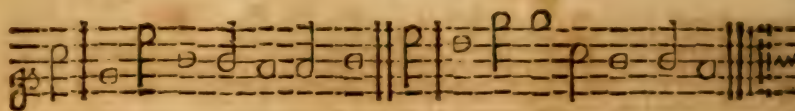
2d. Treble.



Tenor.



The Bass.

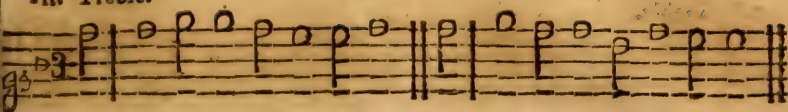




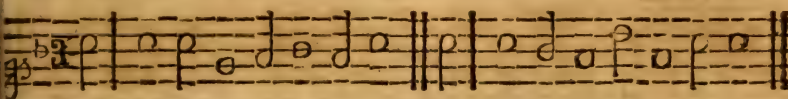
## Heslington Tune

Long Metre single.

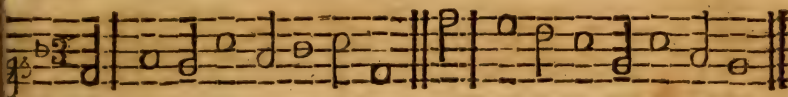
1st. Treble.



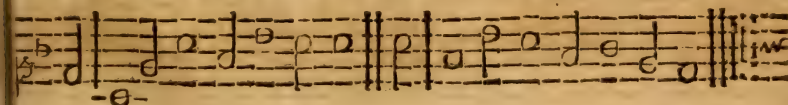
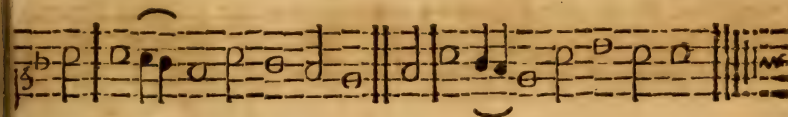
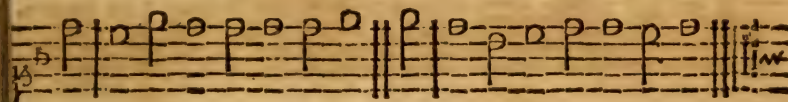
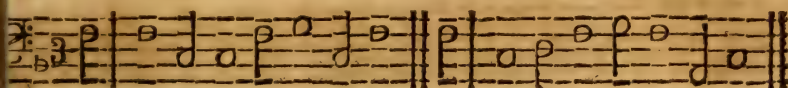
2d. Treble.



Tenor.



The Bass.

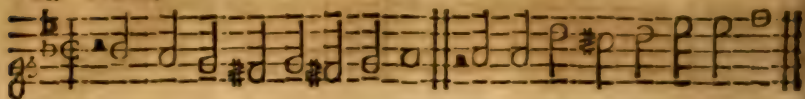


*Eltham Tune.*

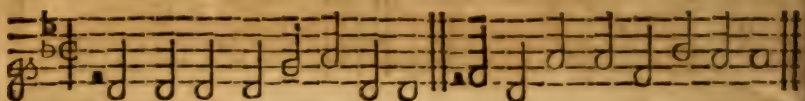
Long Metre single.

To Dr. *Watts's* Hymn: Had I the tongues of Greeks and Jews;

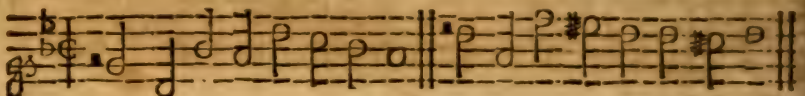
1st. Treble.



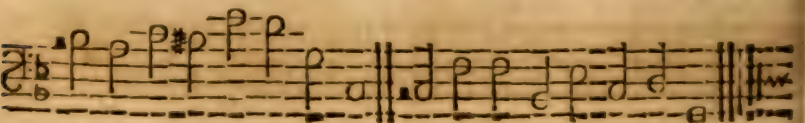
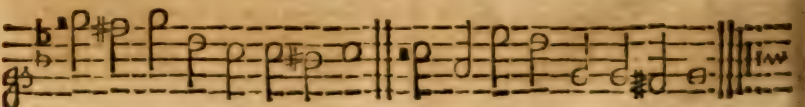
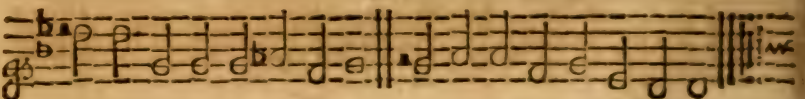
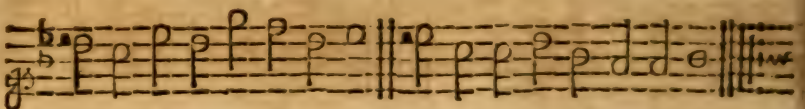
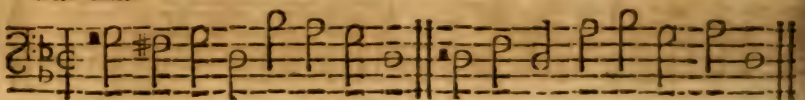
ad. Treble.



Tenor.



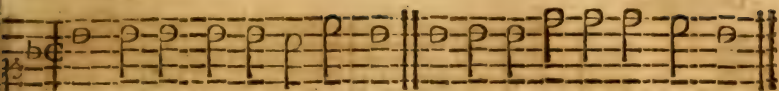
The Bass.



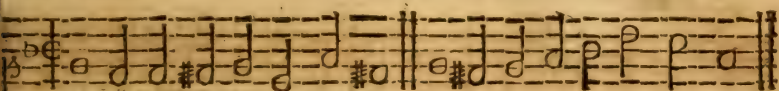
St. Edmond's Tune.

Long Metre single.

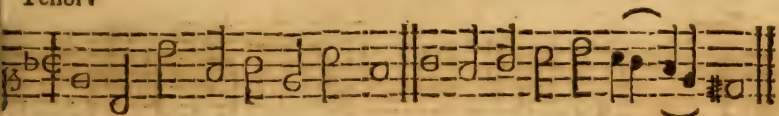
1st. Treble.



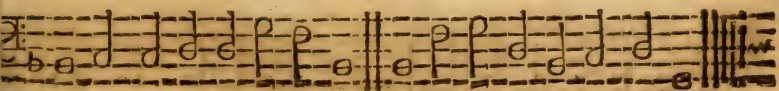
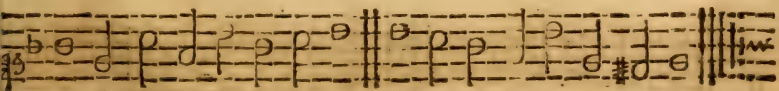
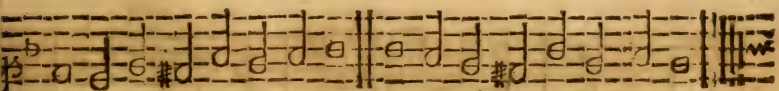
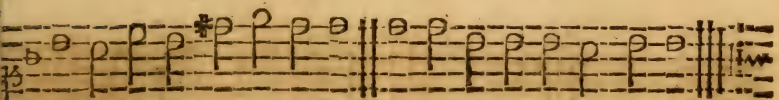
2d. Treble.



Tenor.



The Bass.



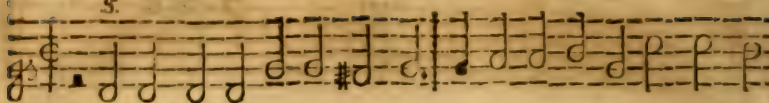


## A CANON.

Long Metre single.

1st. Treble.

S.



2d. Treble.

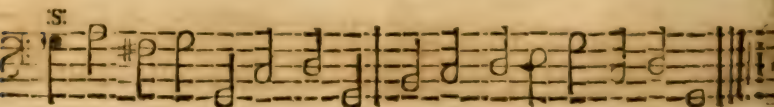
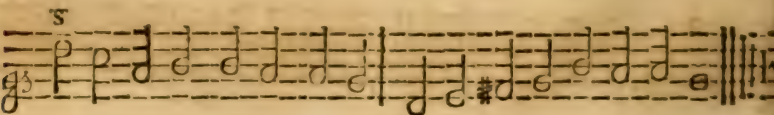
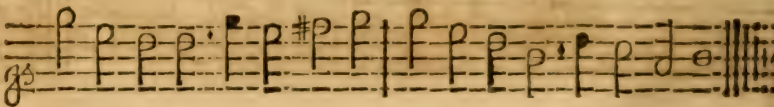
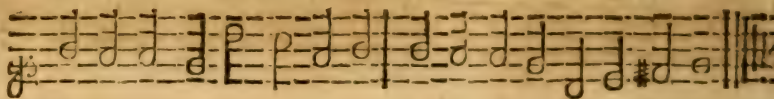
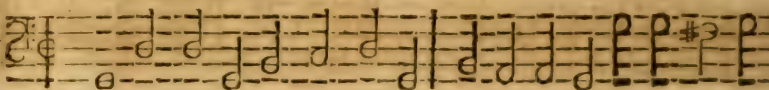
S.



Tenor.



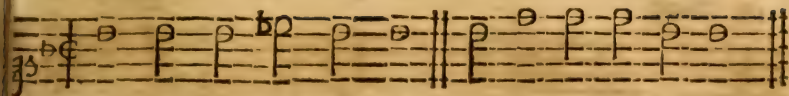
The Bass.



*Southwell Tune.*

### Short Metre single:

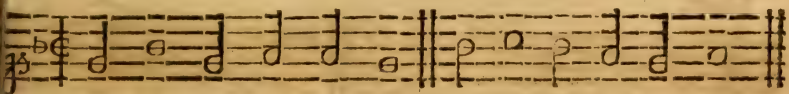
1st. Treble.



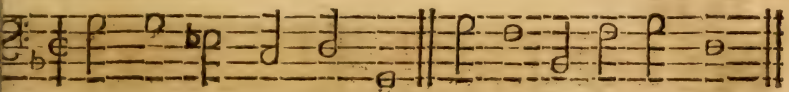
2d. Treble.



Tenor.



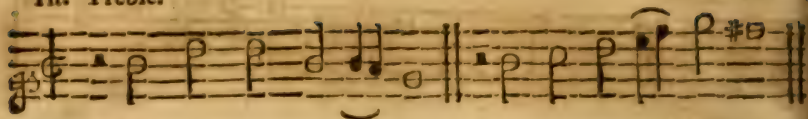
## The Bafs.



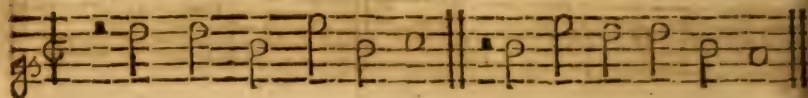
*Bella Tune.*

## Short Metre single.

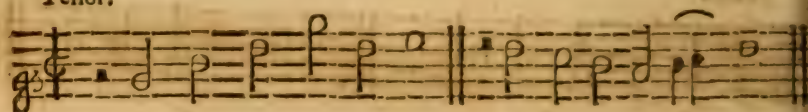
1st. Treble.



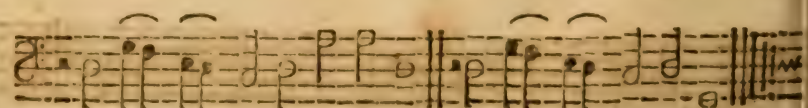
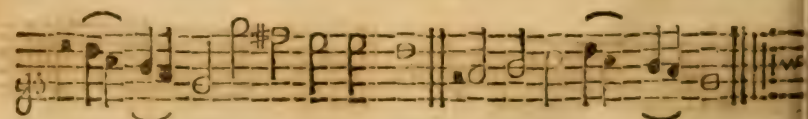
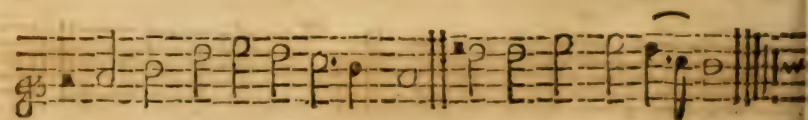
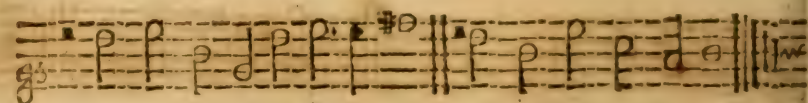
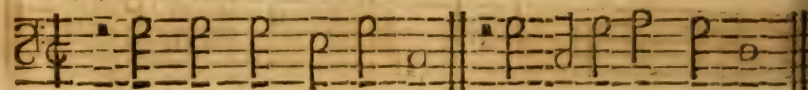
2d. Treble.



Tenor.



The Bass.



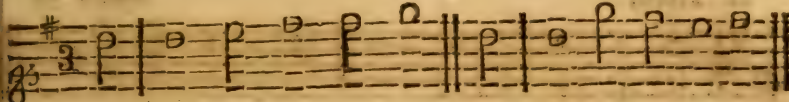


**Farnham Tune.****Short Metre fingle.**

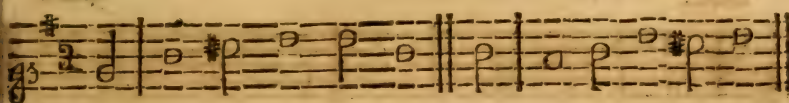
1st. Treble.



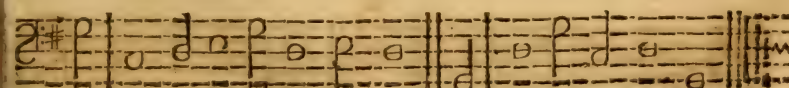
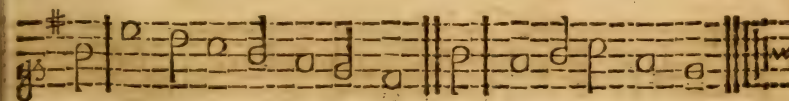
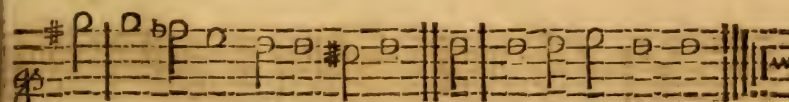
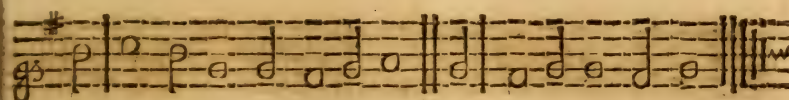
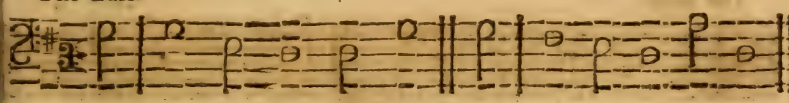
2d. Treble.



Tenor.



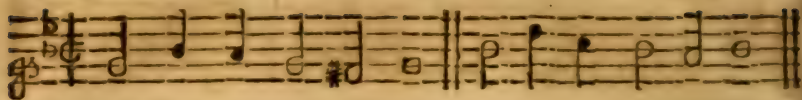
The Bass.



*Alesbury Tune.*

Short Metre single.

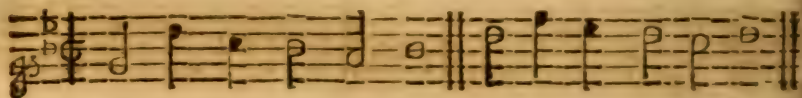
1st. Treble.



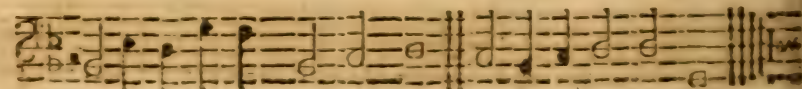
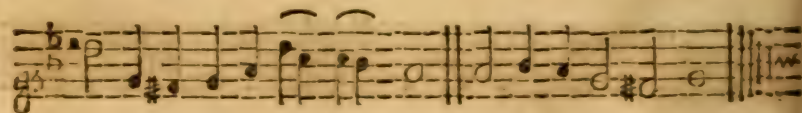
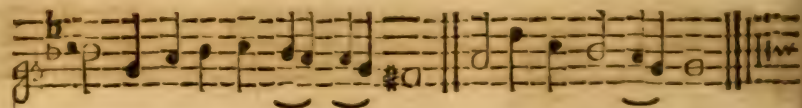
2d. Treble.



Tenor.



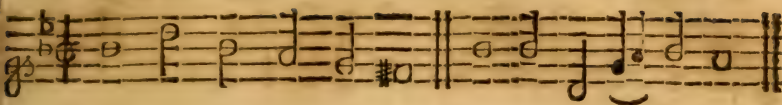
The Bass.



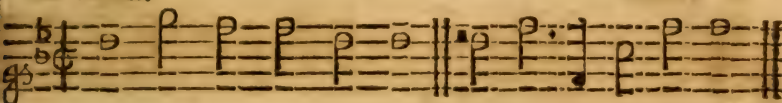
*Ludlow Tune.*

Short Metre single.

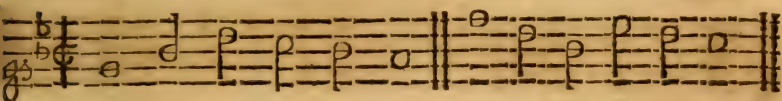
1st. Treble:



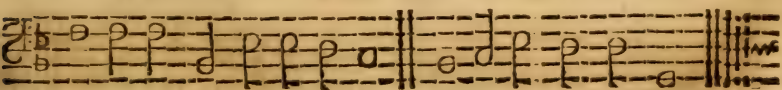
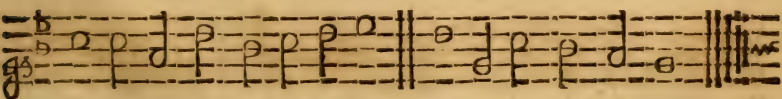
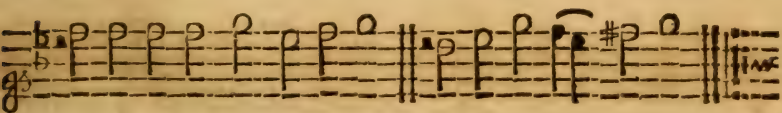
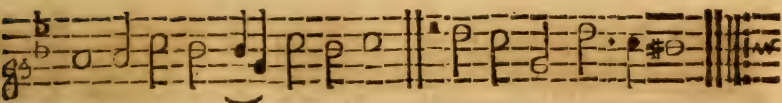
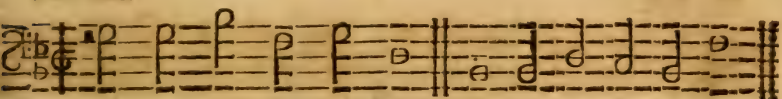
2d. Treble.



Tenor.



The Bass.

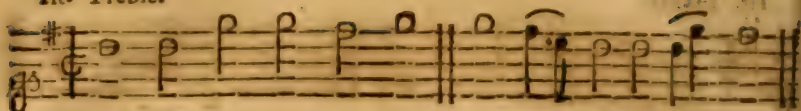




*Whitchurch Tune.*

Short Metre single;

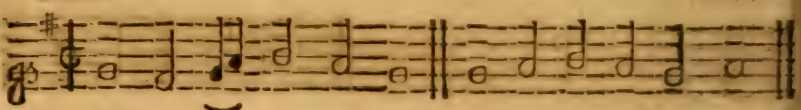
1st. Treble.



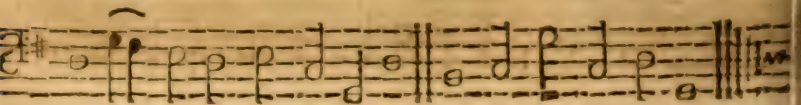
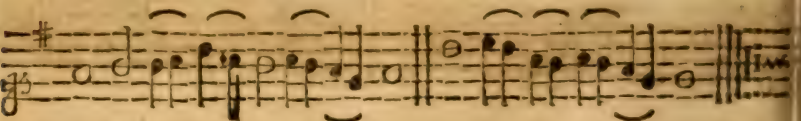
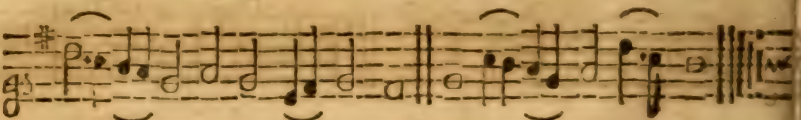
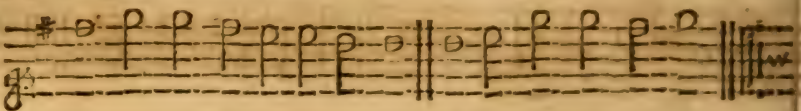
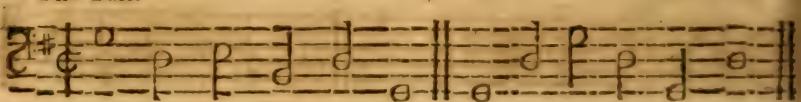
2d. Treble.



Tenor.



The Bass.



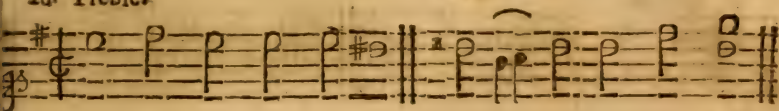
*Andover Tune.*

## Short Metre single.

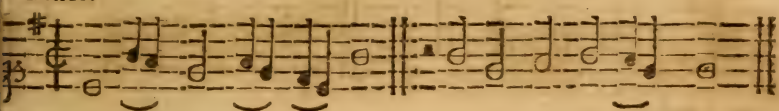
1st. Treble.



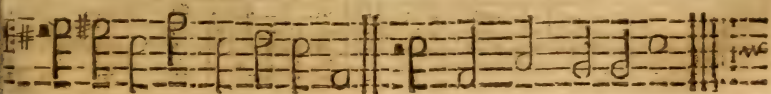
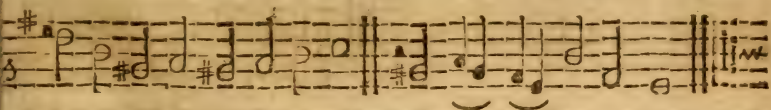
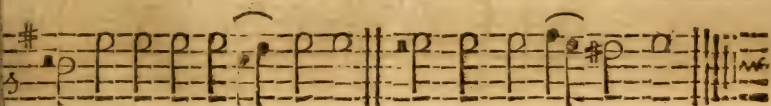
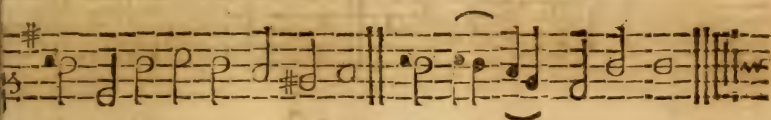
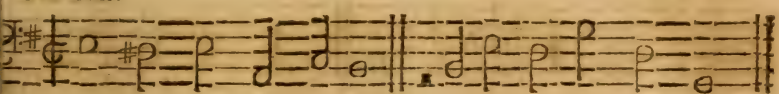
2d. Treble.



Tenor.



The Bass.



*Old 50 Psalm Tune, 2d. Metre. Short Metre single.*

1st. Treble.



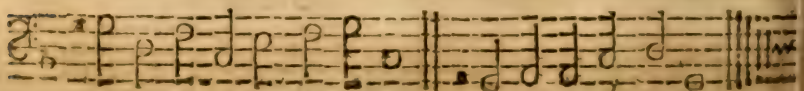
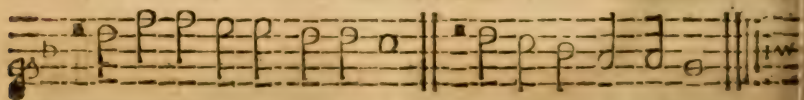
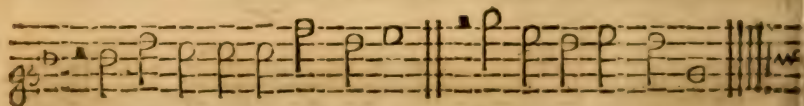
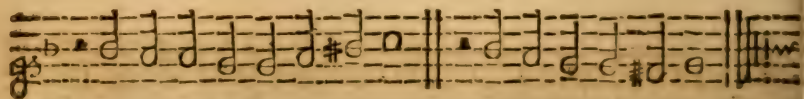
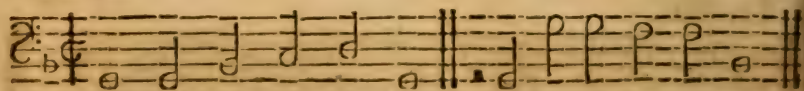
2d. Treble.



Tenor.



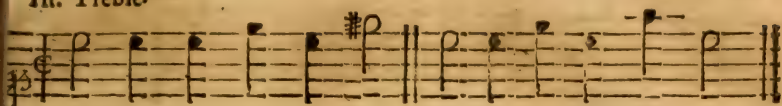
The Bass.



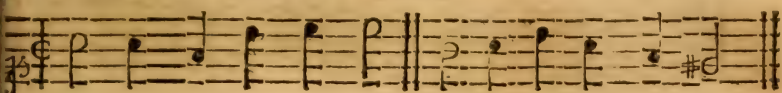


*To the 25th Psalm, a New Tune. Short Metre single.*

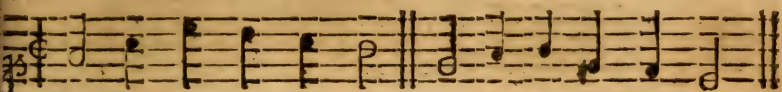
1st. Treble.



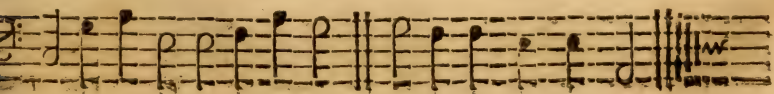
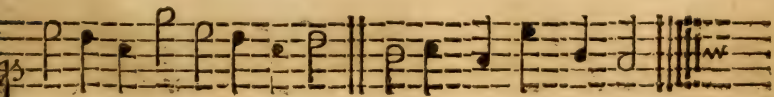
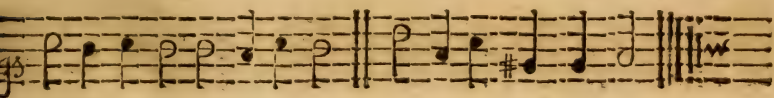
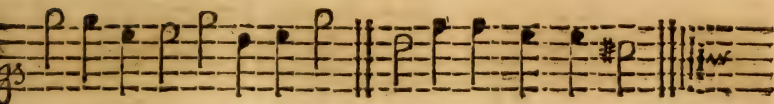
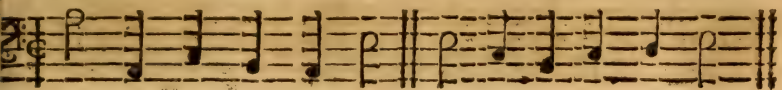
2d. Treble.

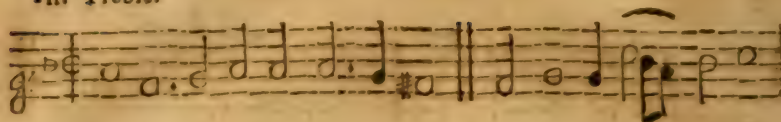
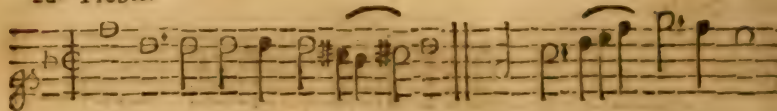


Tenor.

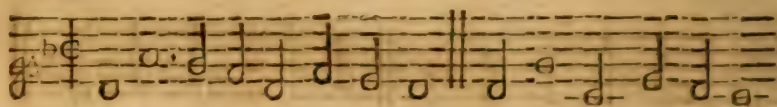


The Bass.

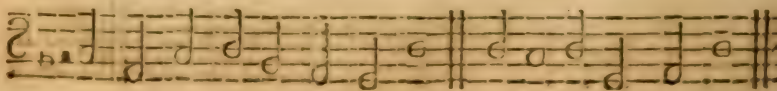
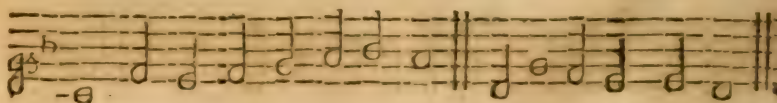
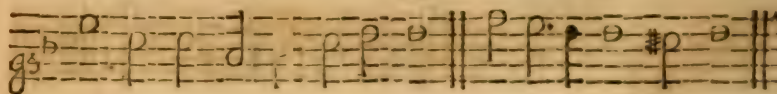
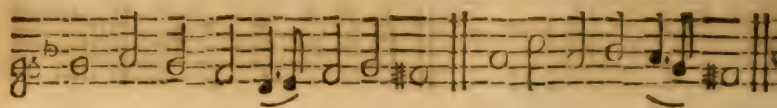
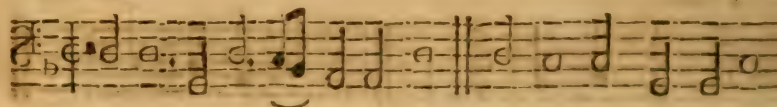


*Humble Suit of a fencer.* Common Metre Double;1<sup>st</sup>. Treble.2<sup>d</sup>. Treble.

Tenor.

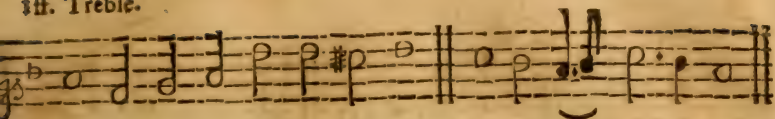


The Bass.



### Common Metre Double:

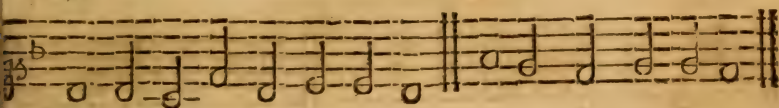
1st. Treble.



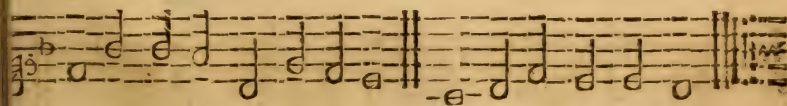
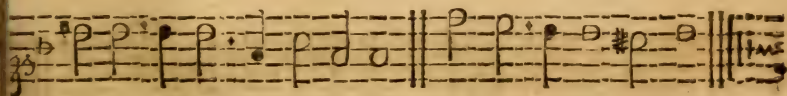
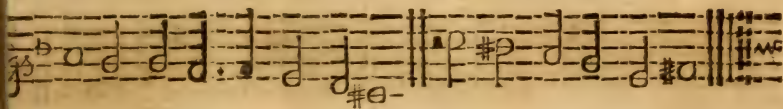
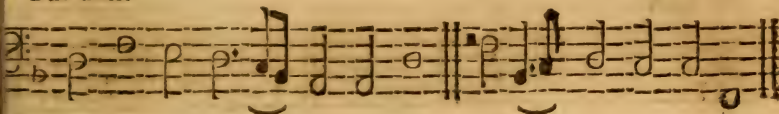
2d. Treble.



Tenor.



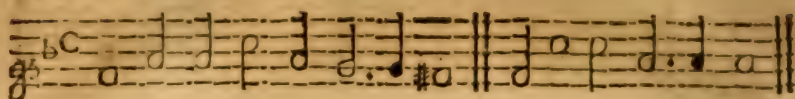
## The Bafs.



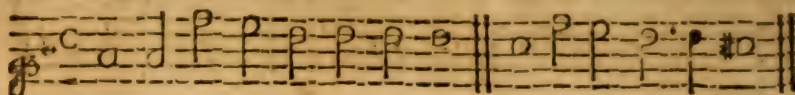


*Lamentation, By W. P. Common Metre Double.*

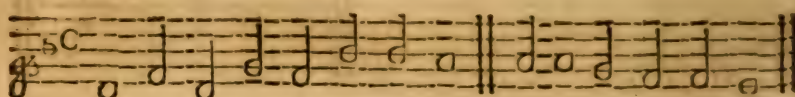
1st. Treble.



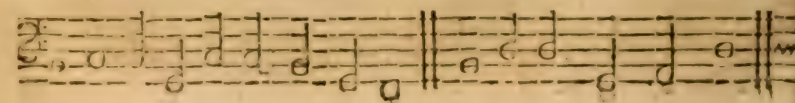
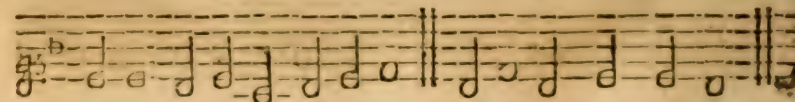
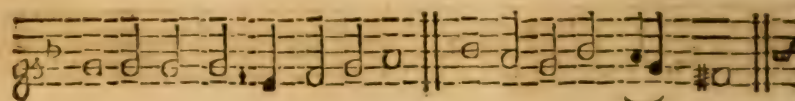
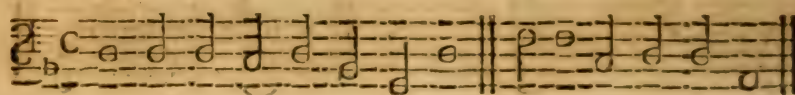
2d. Treble,



Tenor.

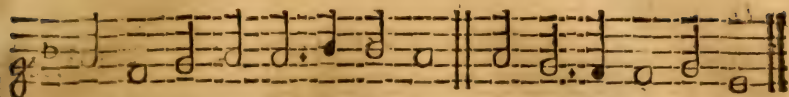


The Bass.

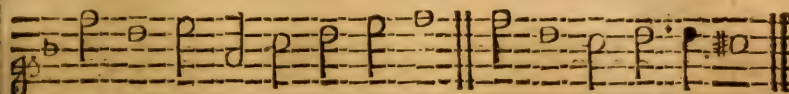


## Common Metre Double

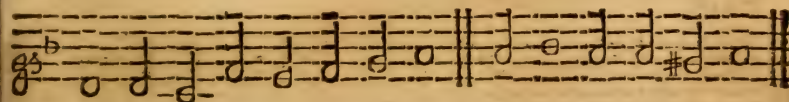
1st. Treble.



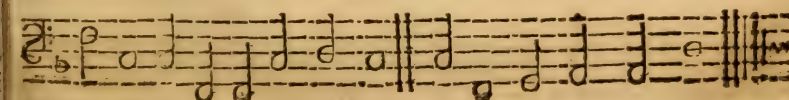
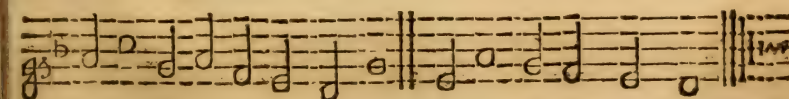
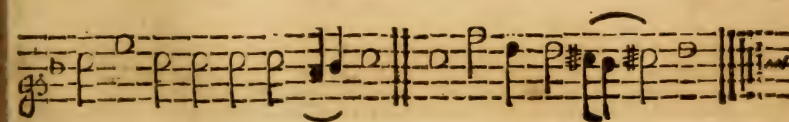
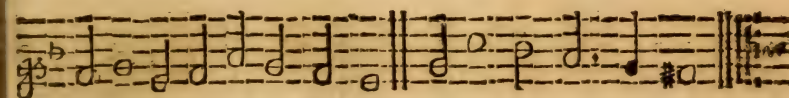
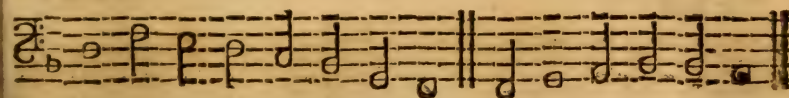
2d. Treble.



Tenor.

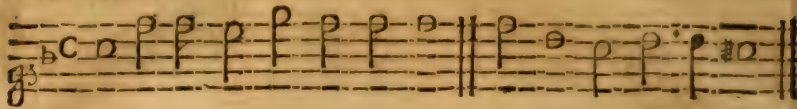


The Bass.

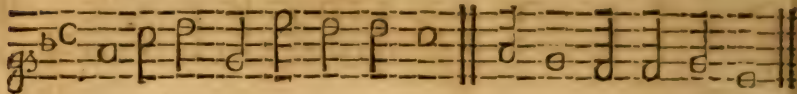


*Quicunque Vult.* Common Metre Double.

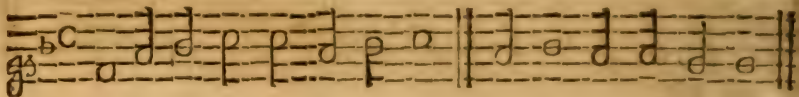
1st. Treble.



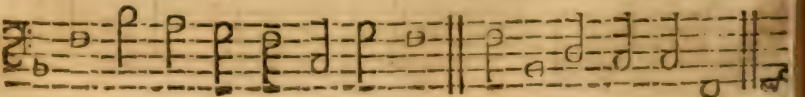
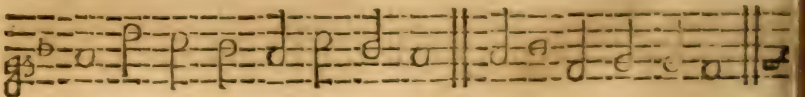
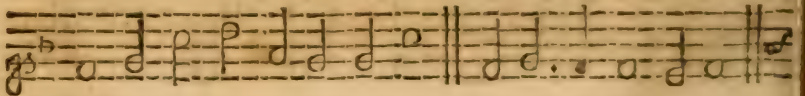
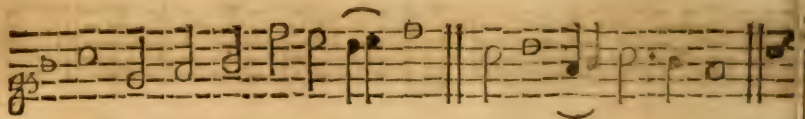
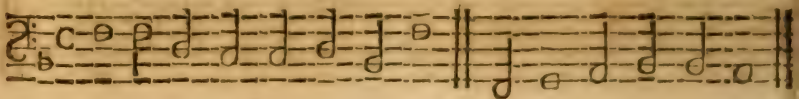
2d. Treble.



Tenor.



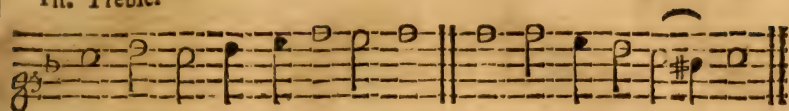
The Bass.



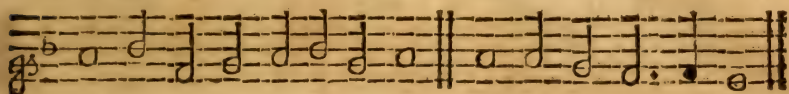


## Common Metre Double

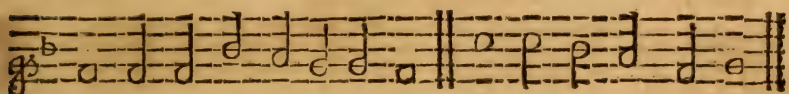
1st. Treble.



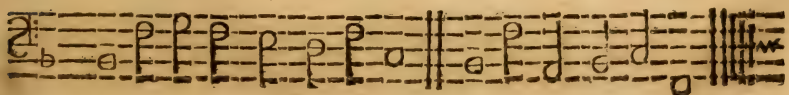
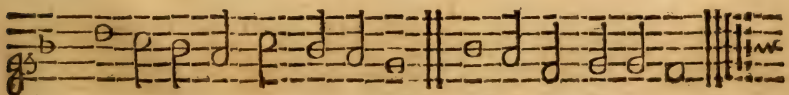
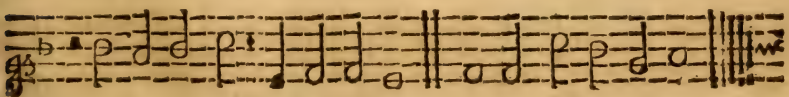
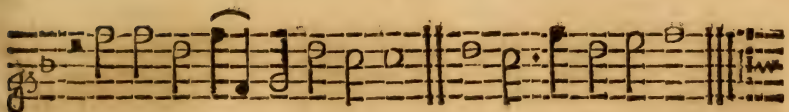
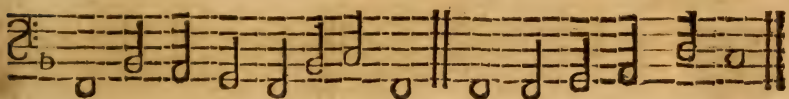
2d. Treble.



Tenor.

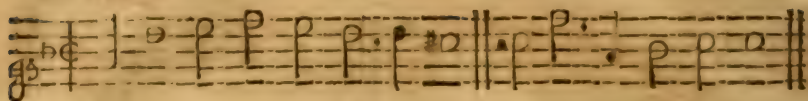


The Bass.

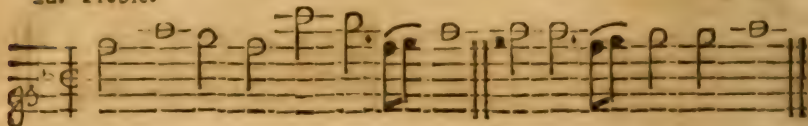


*Veni Creator Tune, Common Metre Double*

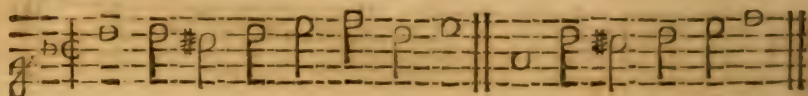
1st. Treble.



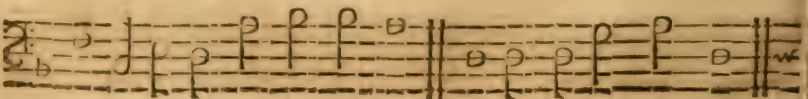
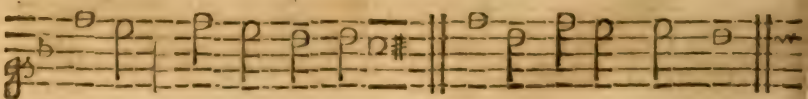
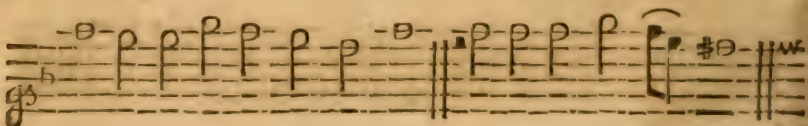
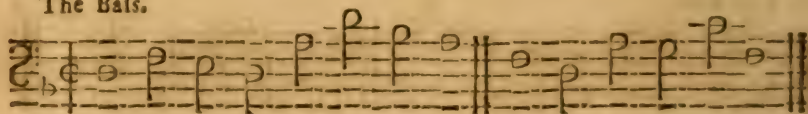
ad. Treble.



Tenor.

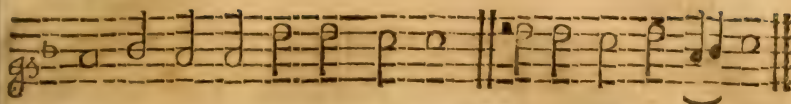


The Bass.



## Common Metre Double;

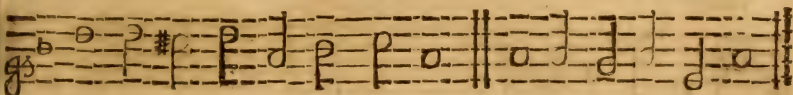
1st. Treble.



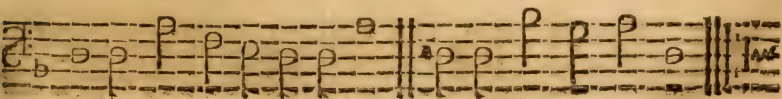
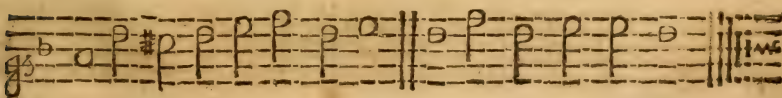
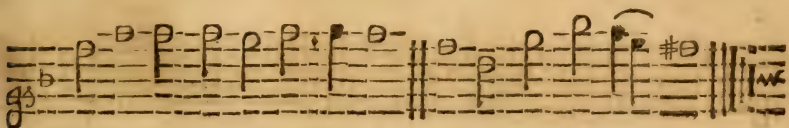
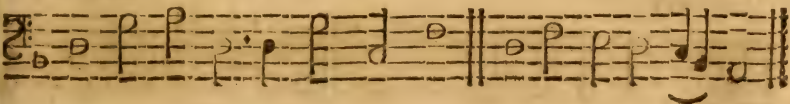
2d. Treble.



Tenor.



The Bass.



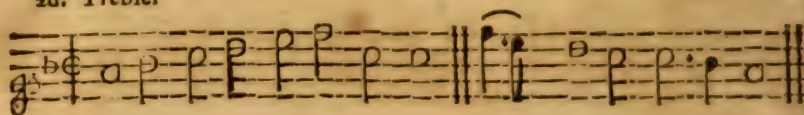


*Benedictus Tune.* Common Metre Double.

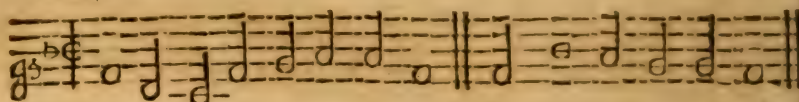
1st. Treble.



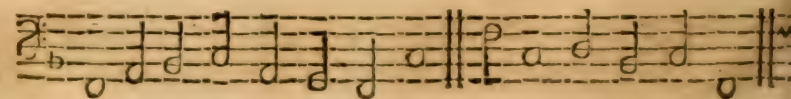
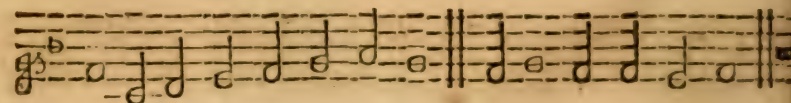
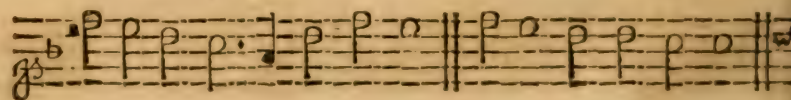
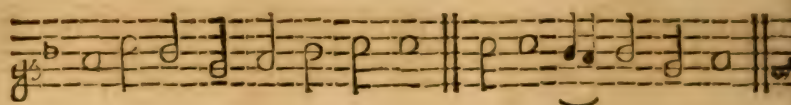
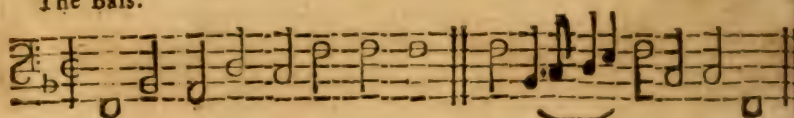
2d. Treble.



Tenor.

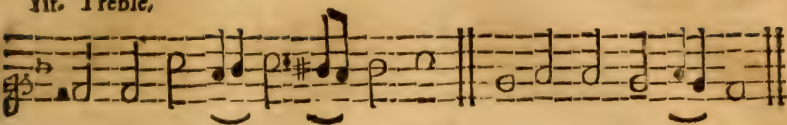


The Bass.

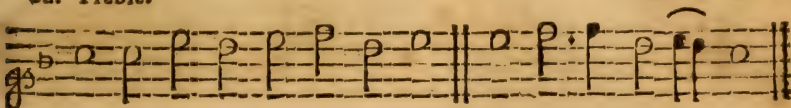


## Common Metre Double.

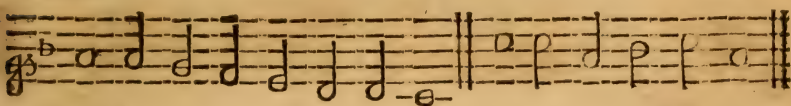
1st. Treble.



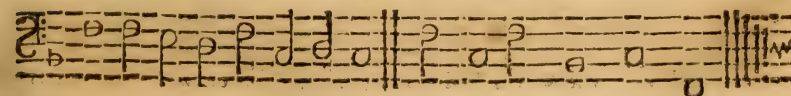
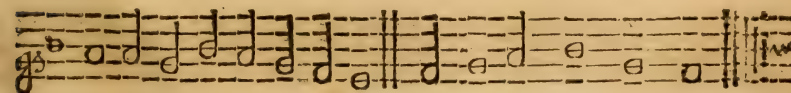
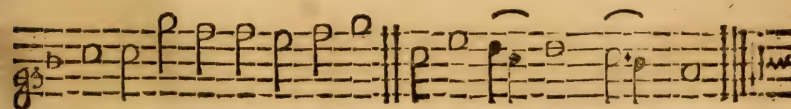
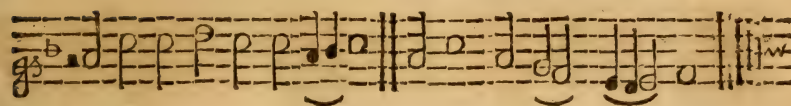
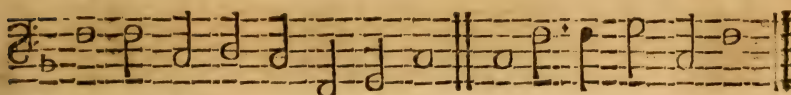
2d. Treble.



Tenor.

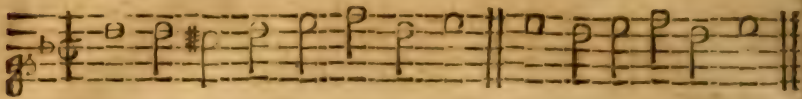


The Bass.

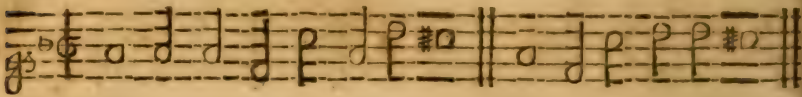


*TE DEUM* Tune, By J. P. Common Metre Double.

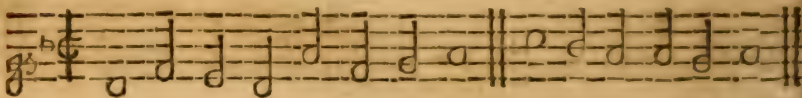
1st. Treble.



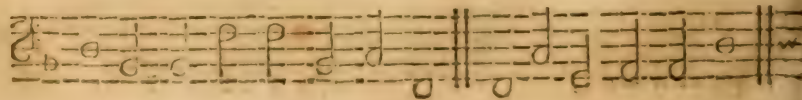
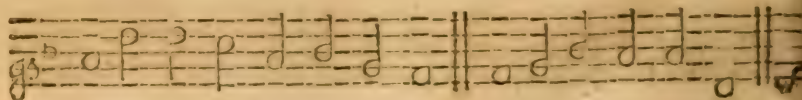
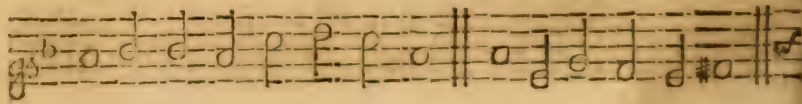
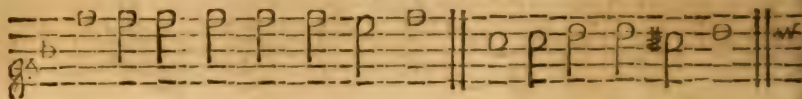
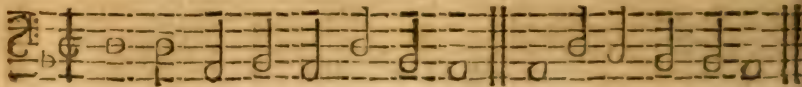
2d. Treble.



Tenor.



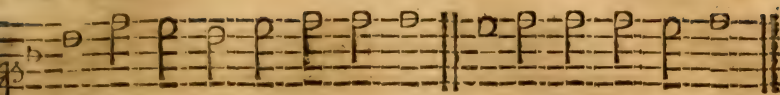
The Bass.



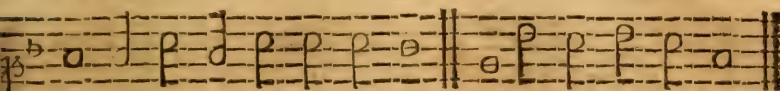


## Common Metre Double

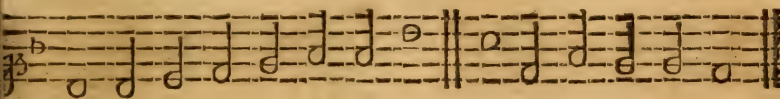
1st. Treble.



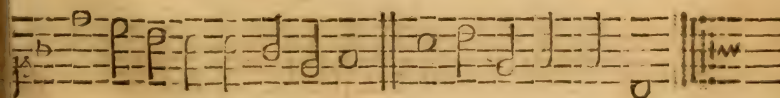
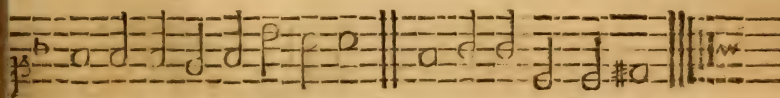
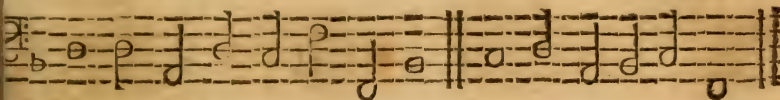
2d. Treble.



Tenor.

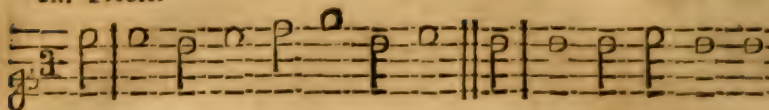


The Bass.

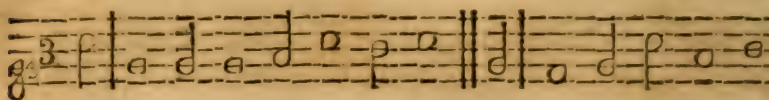


*Nunc Dimittis* Tune. Common Metre Double.

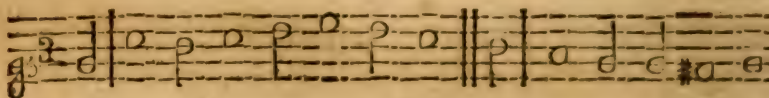
1st. Treble.



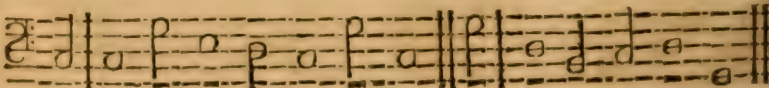
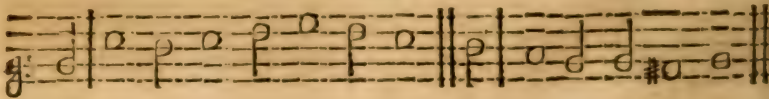
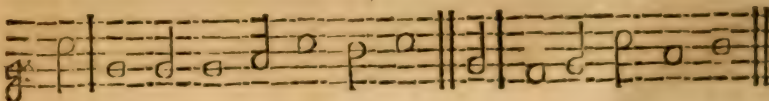
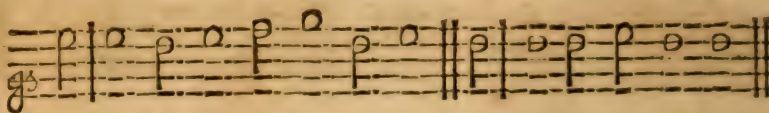
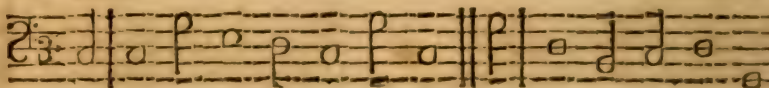
2d. Treble.



Tenor.

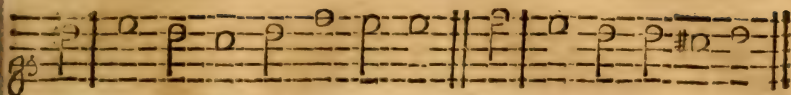


### The Bafs.

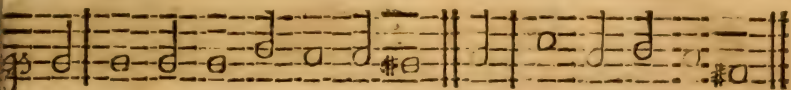


## Common Metre Double.

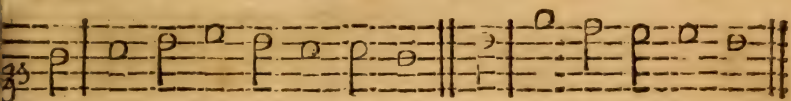
1st. Treble.



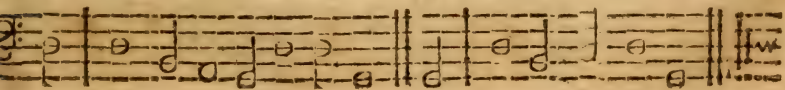
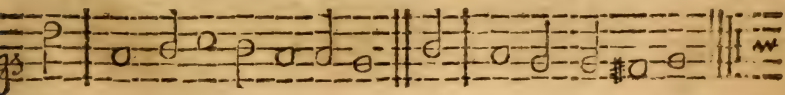
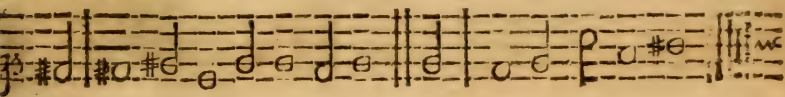
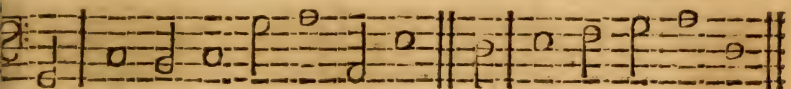
2d. Treble.



Tenor.



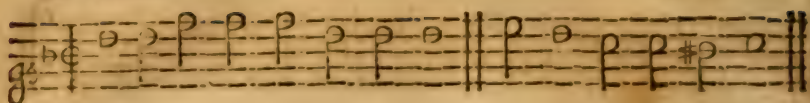
The Bass.



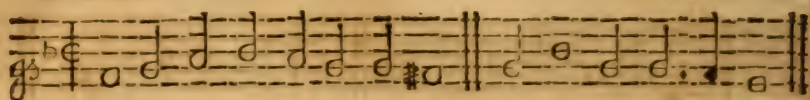


*Magnificat.* Common Metre Double.

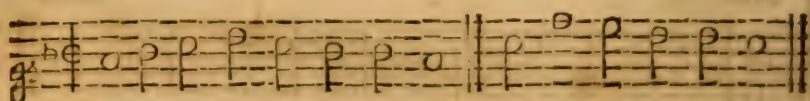
1st. Treble.



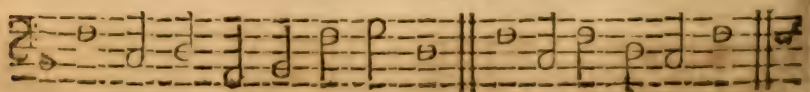
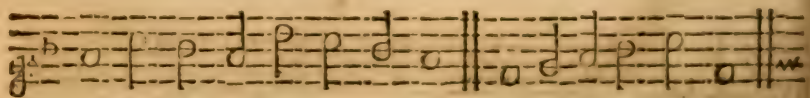
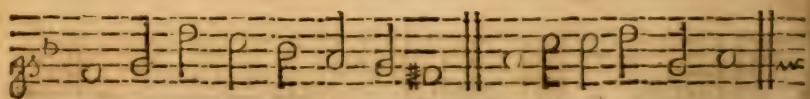
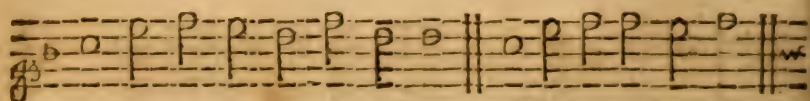
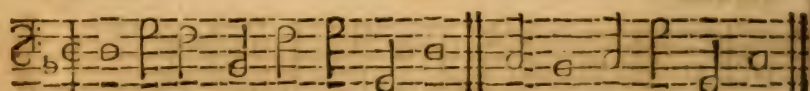
2d. Treble.



Tenor.

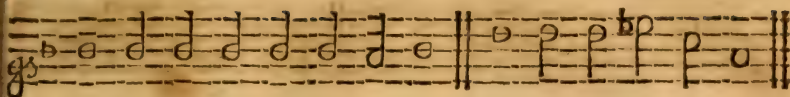


The Bass.

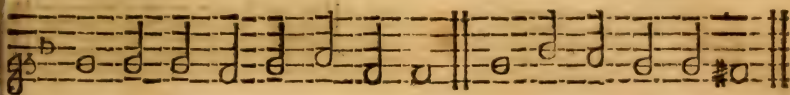


### Common Metre Double:

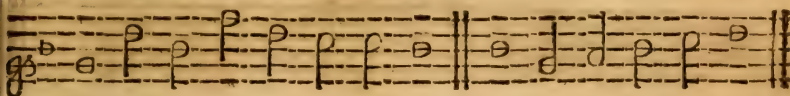
1st. Treble.



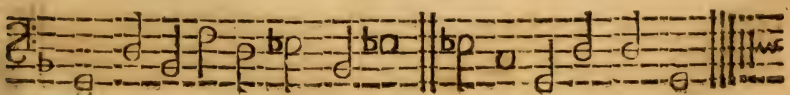
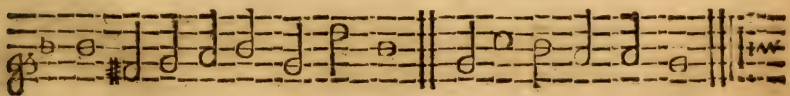
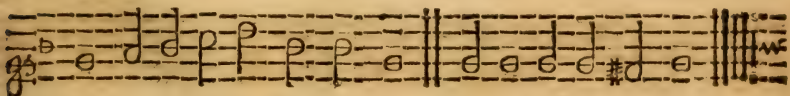
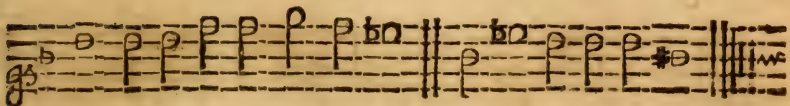
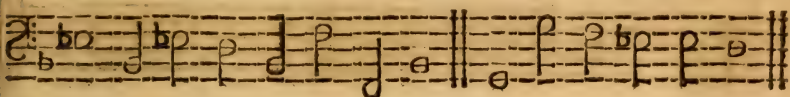
**d<sub>2</sub>. Treble:**



Теплог.

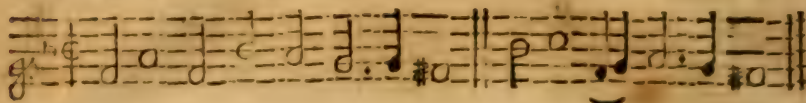


### The Bafs.

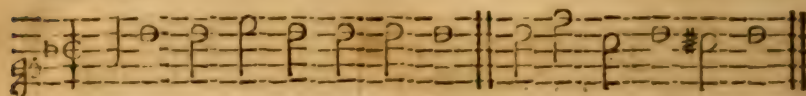


*Psalms the 1st. Old Tune. Common Metre Double.*

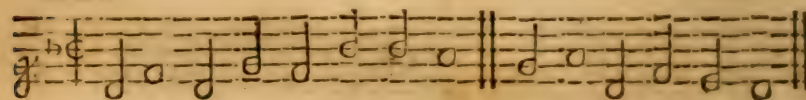
1st. Treble.



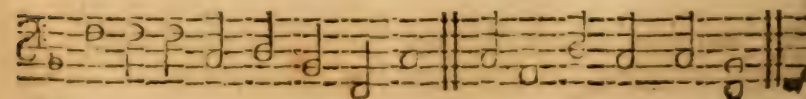
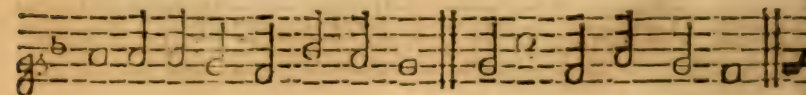
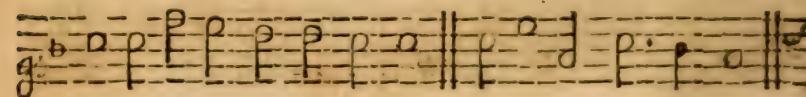
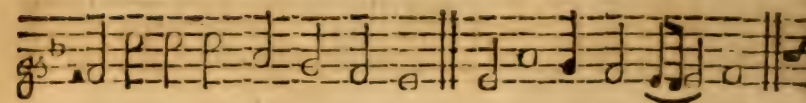
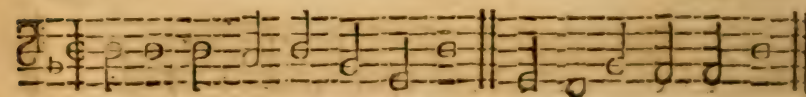
2d. Treble.



Tenor.



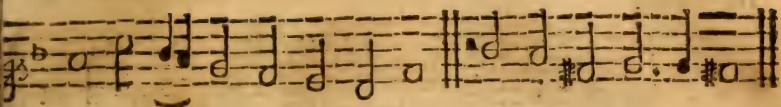
The Bass.



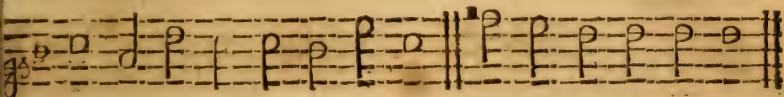


## Common Metre Double.

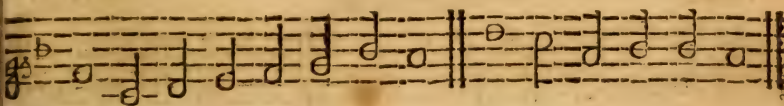
1st. Treble.



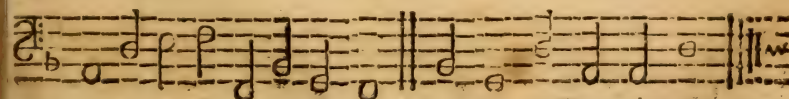
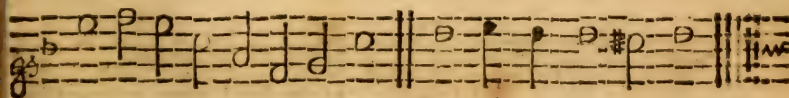
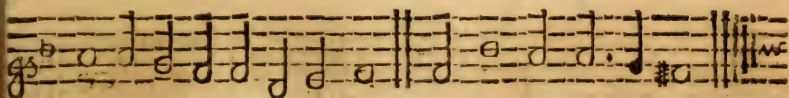
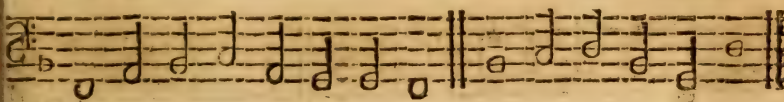
2d. Treble.



Tenor.

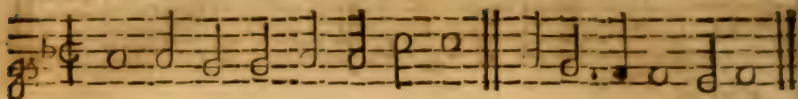


The Bass.

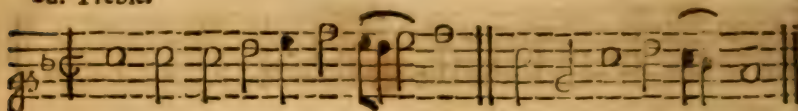


*Psalm the 3d. Old Tune. Common Metre Double.*

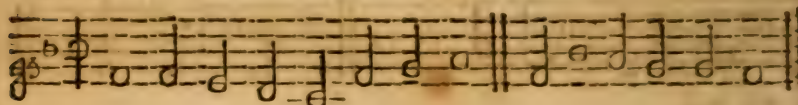
1st. Treble.



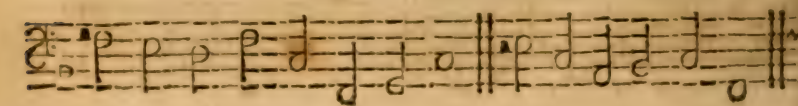
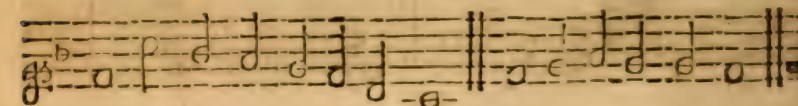
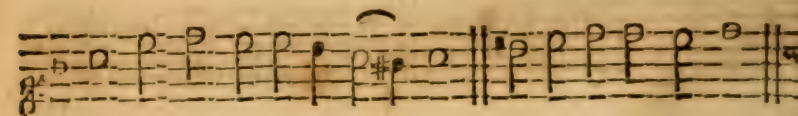
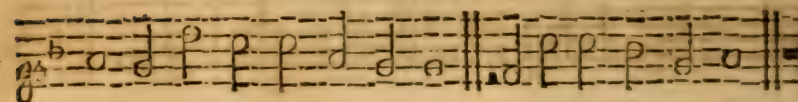
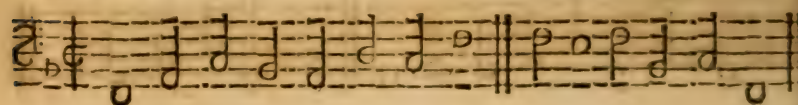
2d. Treble.



Tenor.

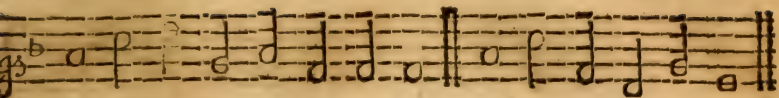


The Bass.

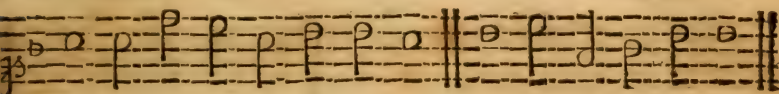


## Common Metre Double.

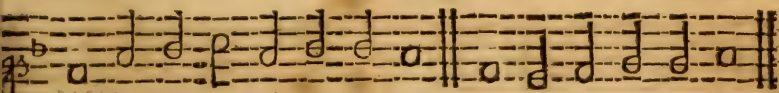
1st. Treble.



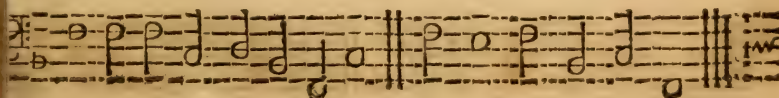
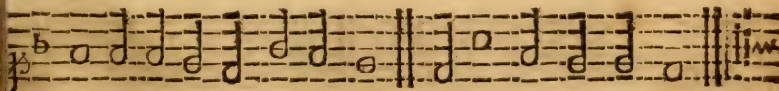
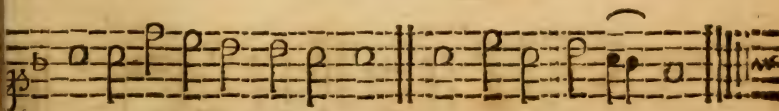
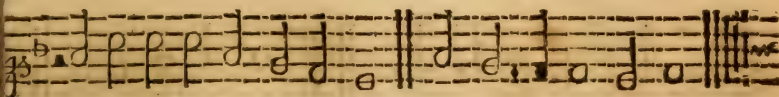
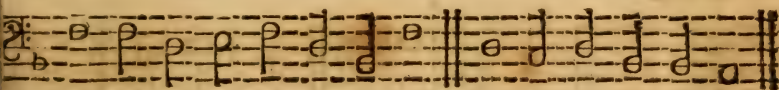
2d. Treble.



Tenor.



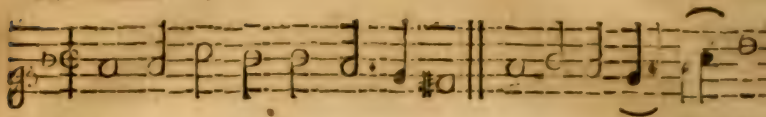
The Bass.



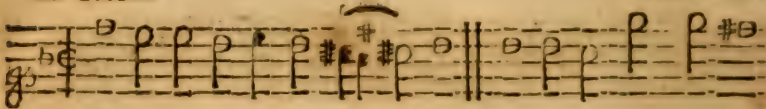


*The 6th Psalm Tune. Common Metre Double.*

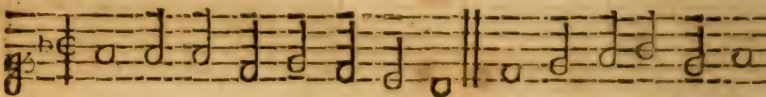
1st. Treble.



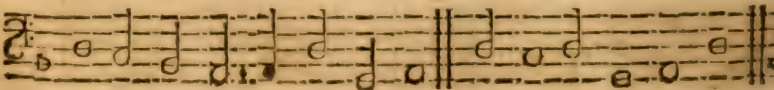
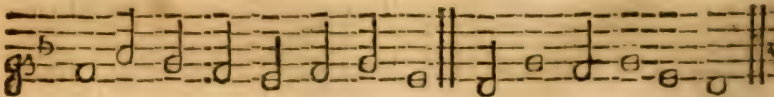
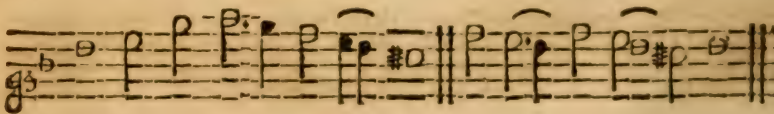
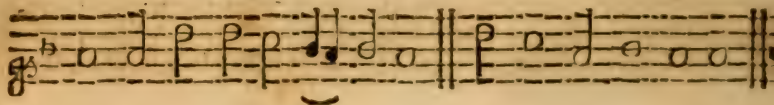
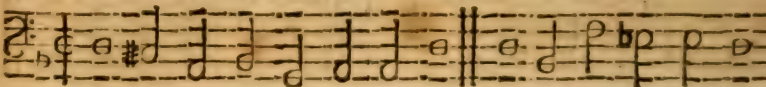
2d. Treble.



Tenor.

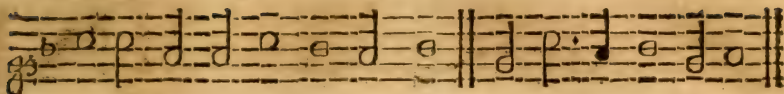


The Bass.

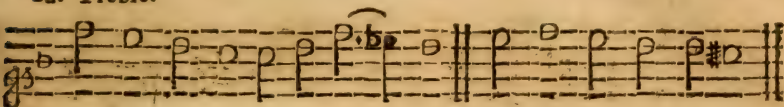


## Common Metre Double.

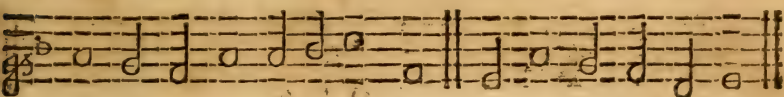
1st. Treble.



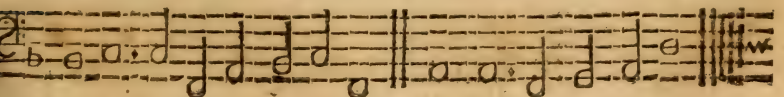
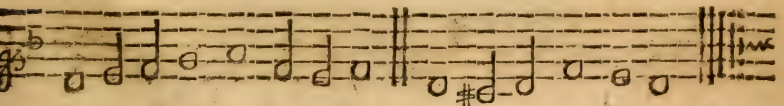
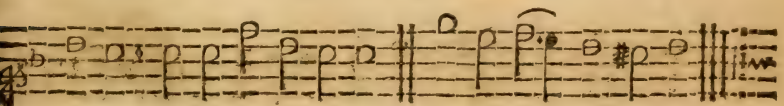
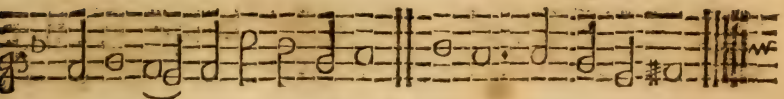
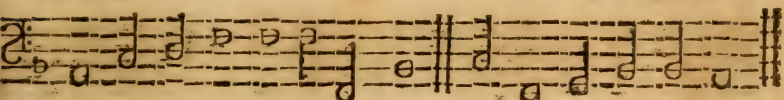
2d. Treble.



Tenor.

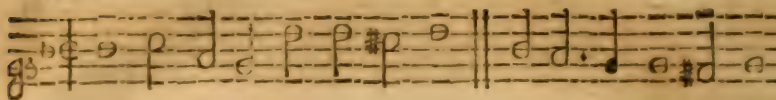


The Bass.

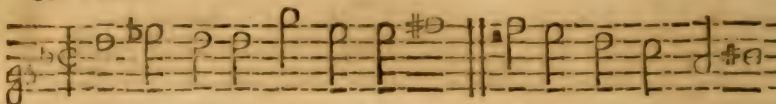


*The Old 18th. Psalm Tune.* Common Metre Double.

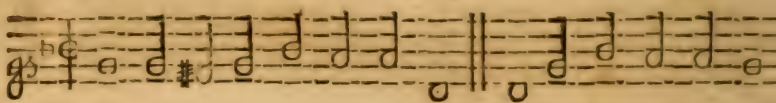
1st. Treble.



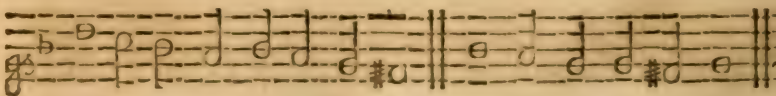
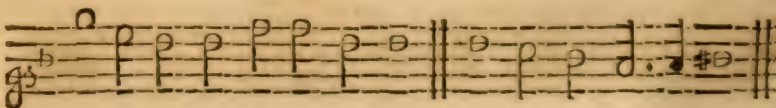
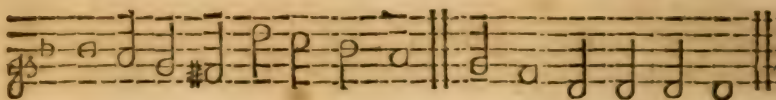
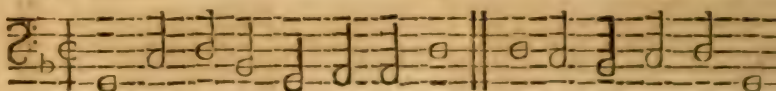
2d. Treble.



Tenor.



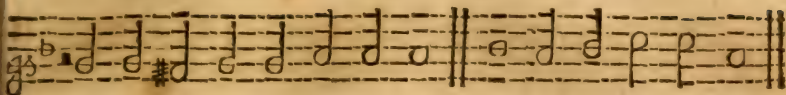
### The Bafs.



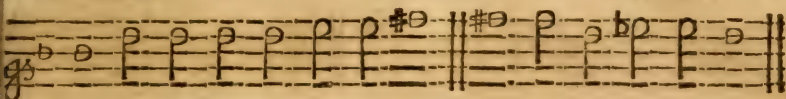


## Common Metre Double.

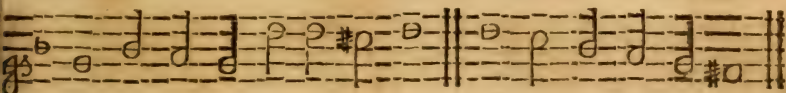
1st. Treble.



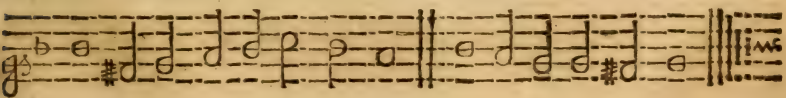
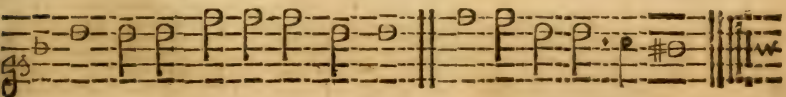
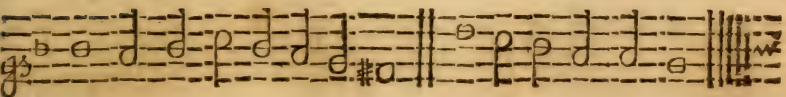
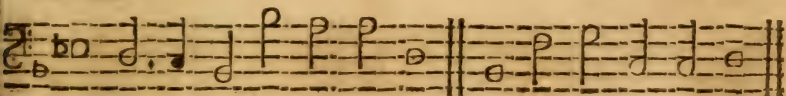
2d. Treble.



Tenor.

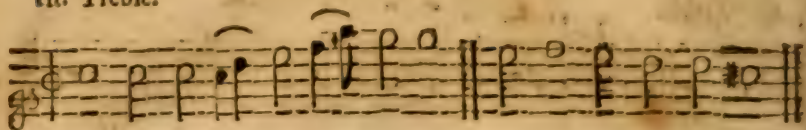


The Bass.

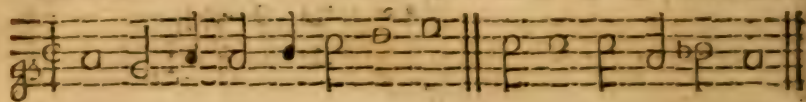


*The Old 21 Psalm Tune. Common Metre Double.*

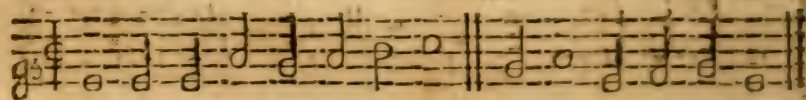
1st. Treble.



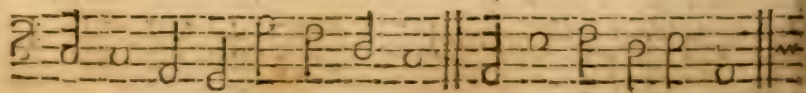
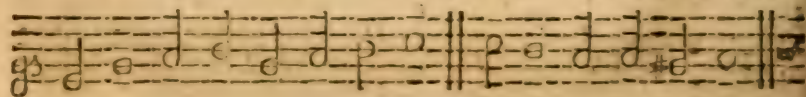
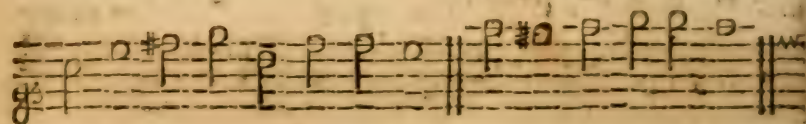
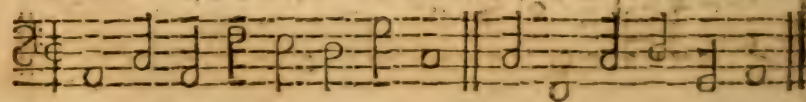
2d. Treble.



Tenor.

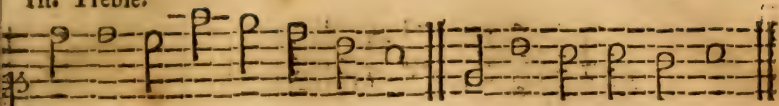


The Bass.

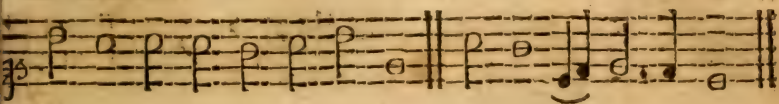


## Common Metre Double.

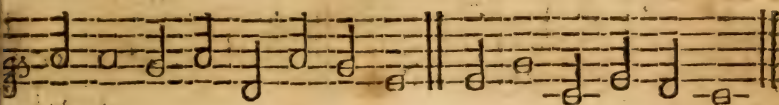
1st. Treble.



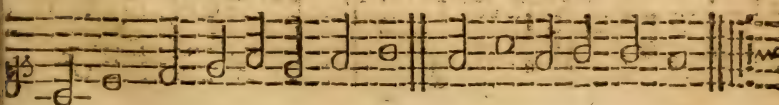
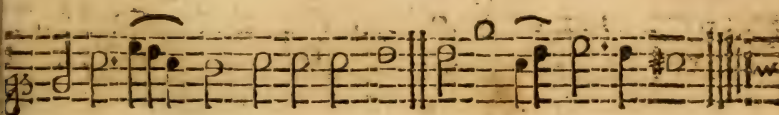
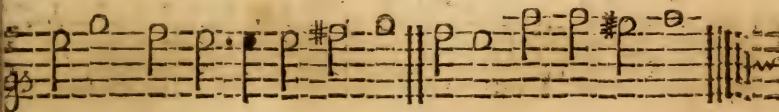
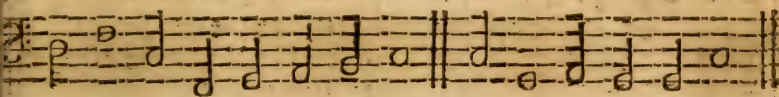
2d. Treble.



Tenor.



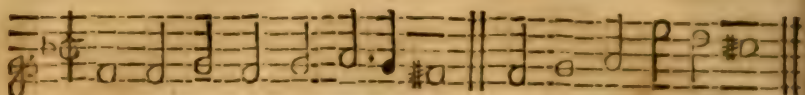
The Bass.



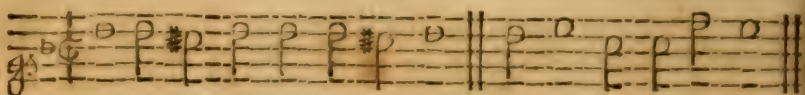


*The 30th. Psalm Tune, Proper. Common Metre Double.*

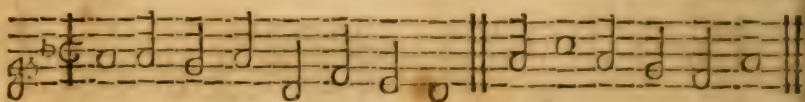
1st. Treble.



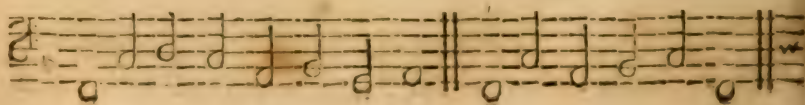
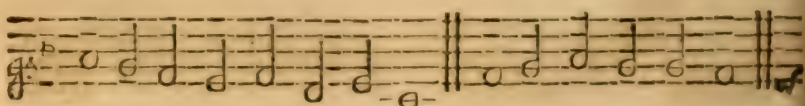
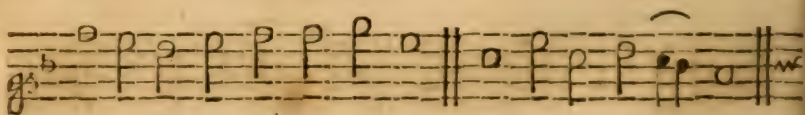
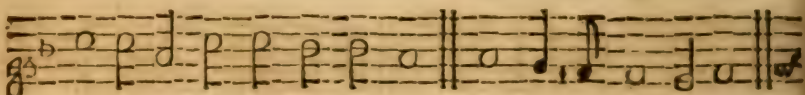
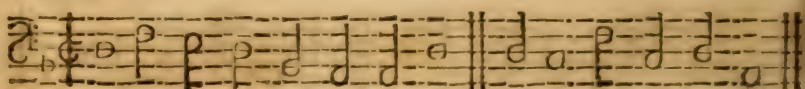
2d. Treble.



Tenor.

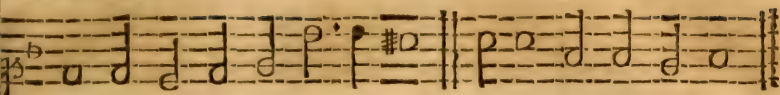


The Bass.

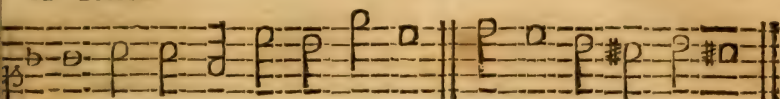


## Common Metre Double.

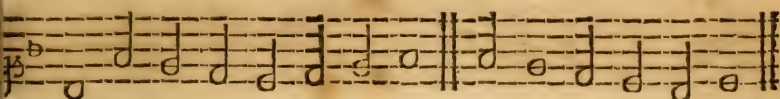
1st. Treble.



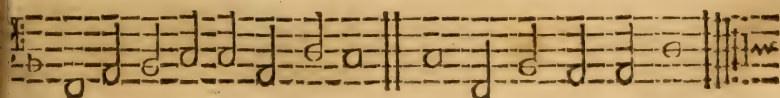
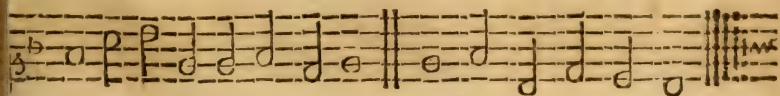
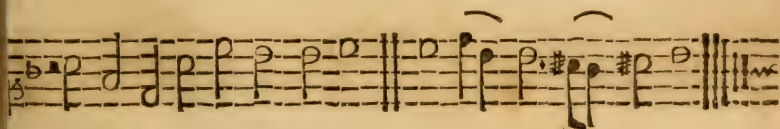
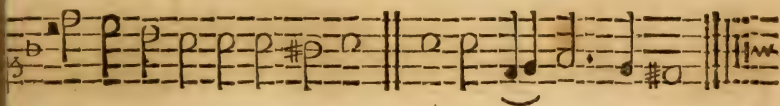
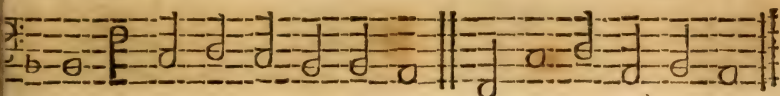
2d. Treble.



Tenor.

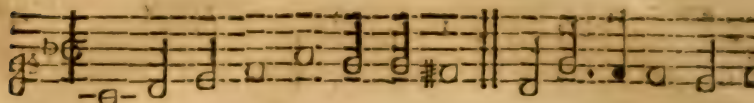


The Bass.

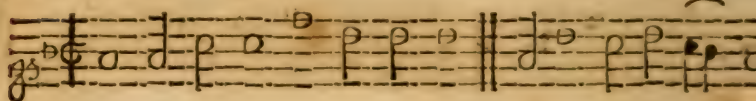


## The 38th. Psalm Tune. Common Metre Double.

1st. Treble.



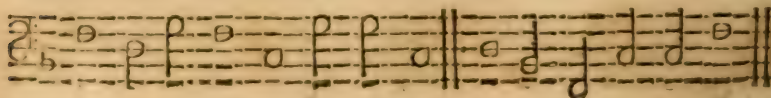
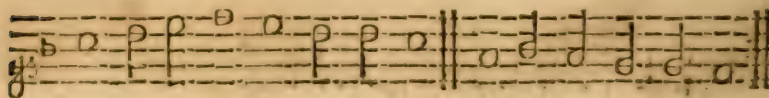
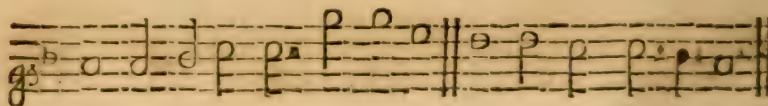
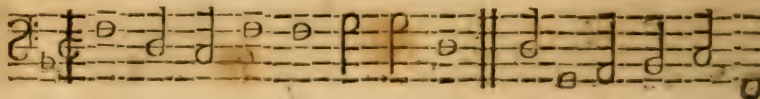
2d. Treble.



Tenor.



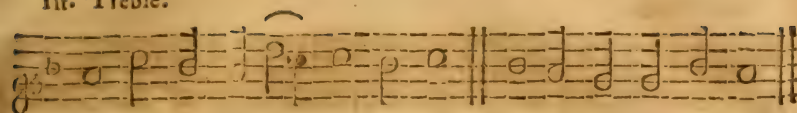
The Bass.



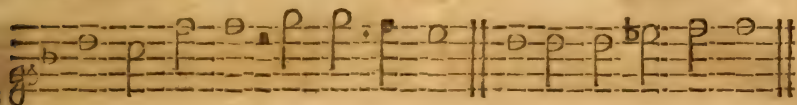


## Common Metre Double.

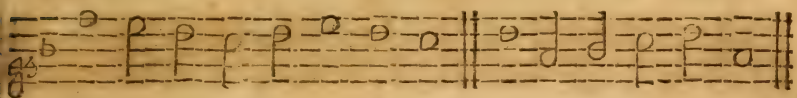
1st. Treble.



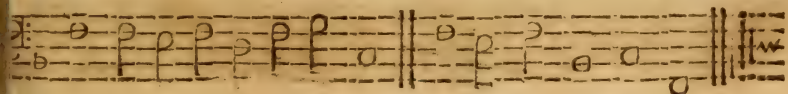
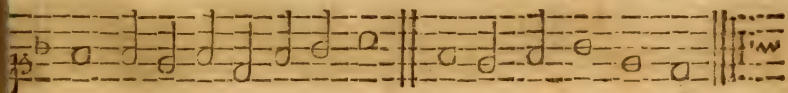
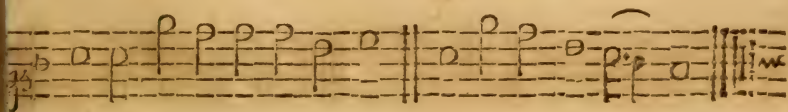
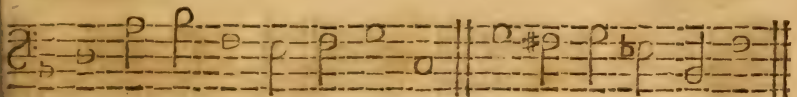
2d. Treble.



Tenor.

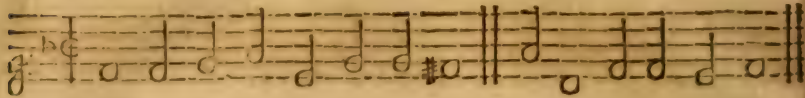


The Bass.

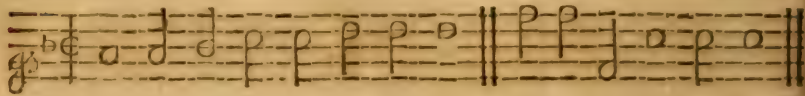


*The 41st. Psalm Tune, Proper. Common Metre Double.*

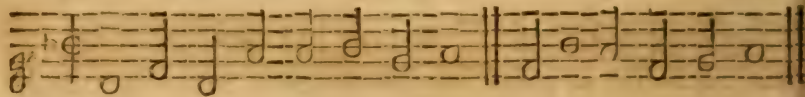
1st. Treble.



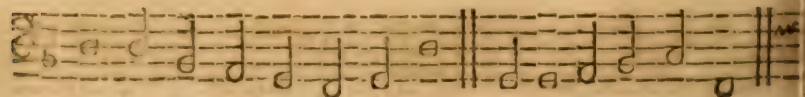
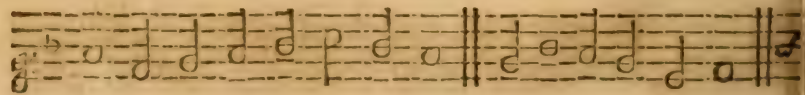
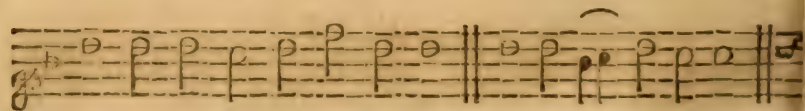
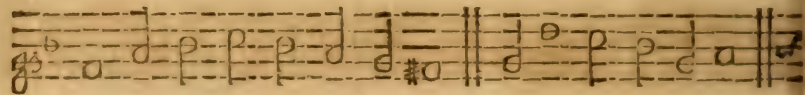
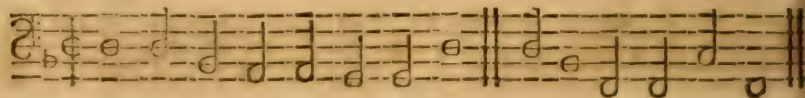
2d. Treble.



Tenor.

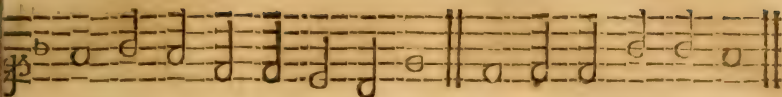


The Bass.

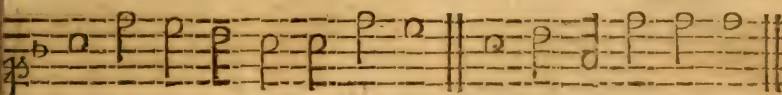


## Common Metre Double.

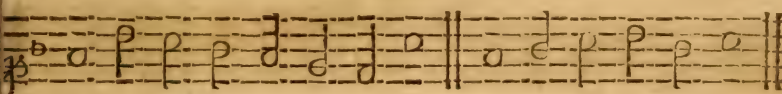
1st. Treble.



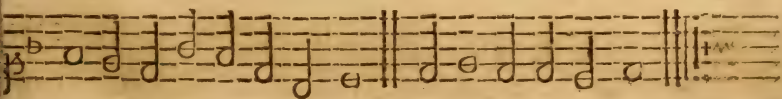
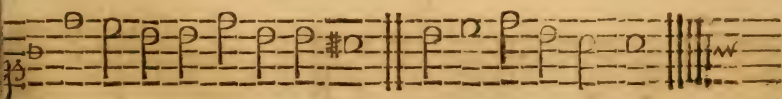
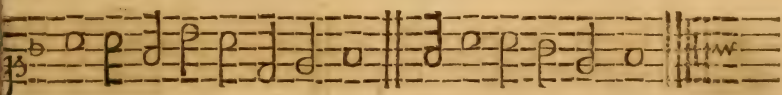
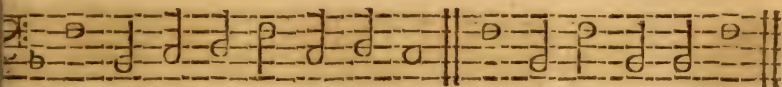
2d. Treble:



Tenor.



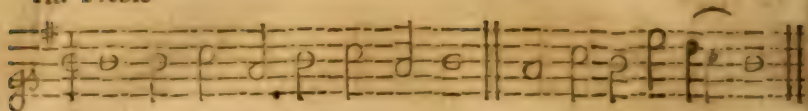
The Bass.



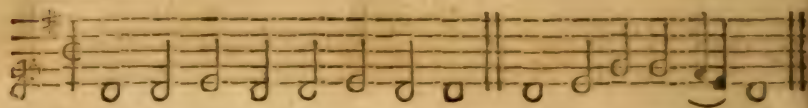


## The 42d. Psalm Tune. Common Metre Double.

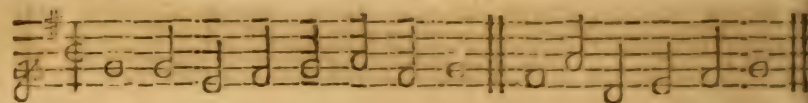
1st. Treble.



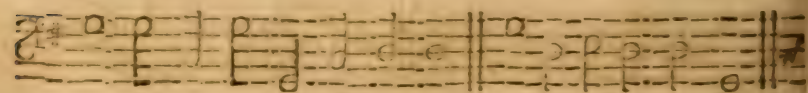
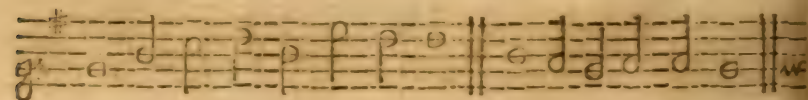
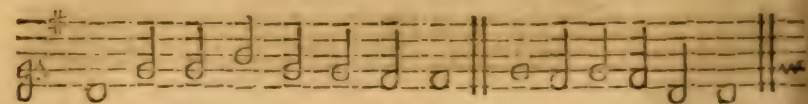
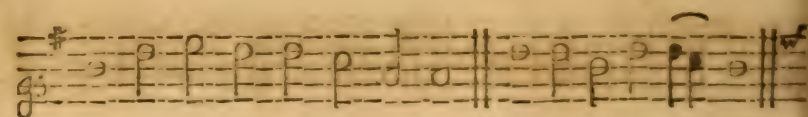
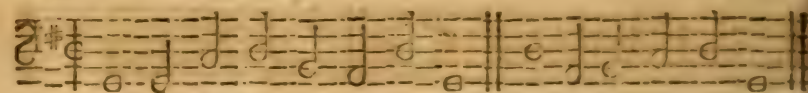
2d. Treble.



Tenor.

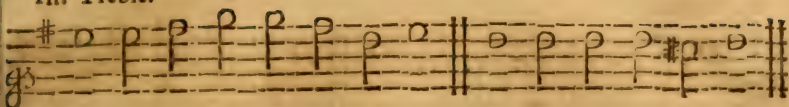


The Bass.

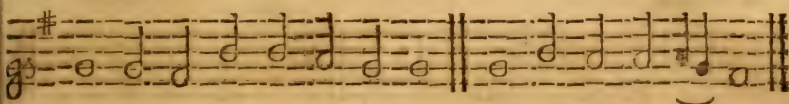


## Common Metre Double.

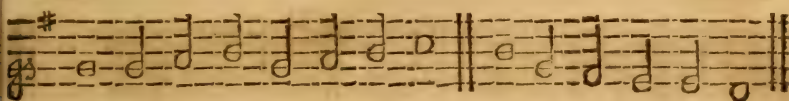
1st. Treble.



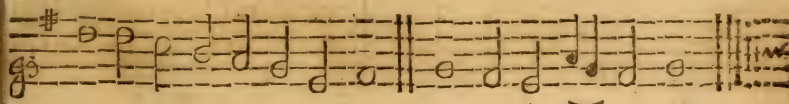
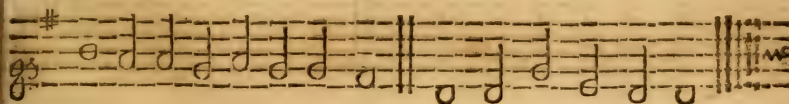
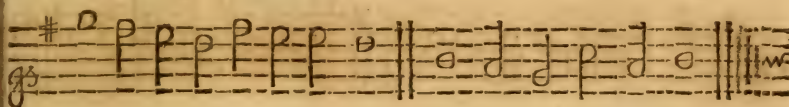
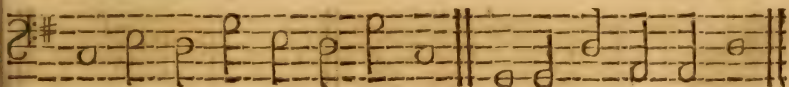
2d. Treble.



Tenor.

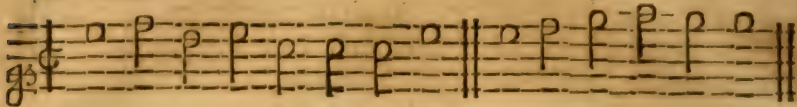


The Bass.

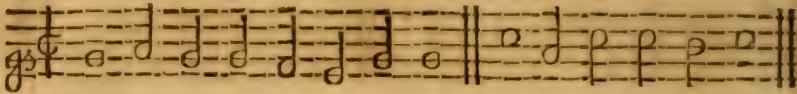


*The 44th. Psalm Tune, Proper. Common Metre Double.*

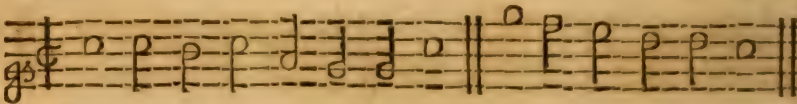
1st. Treble.



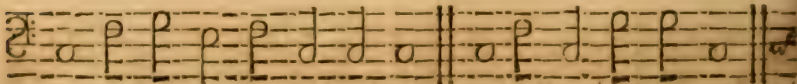
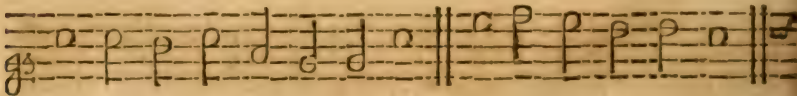
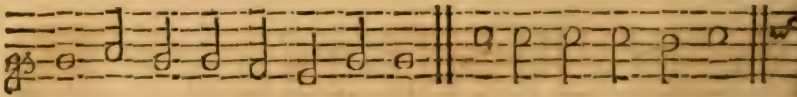
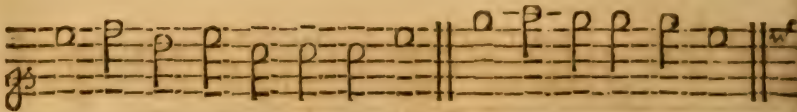
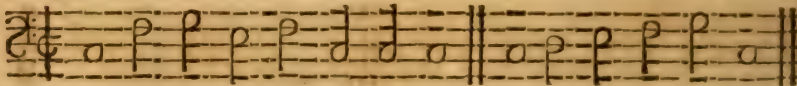
2d. Treble.



Tenor.



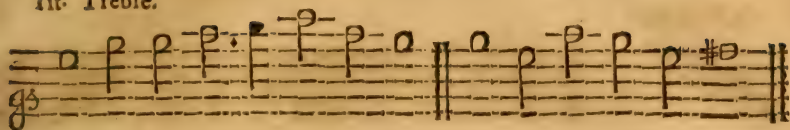
The Bass.



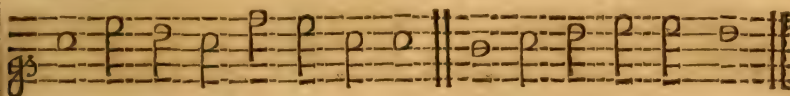


## Common Metre Double.

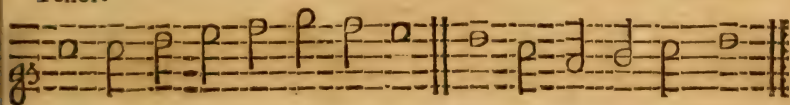
1st. Treble.



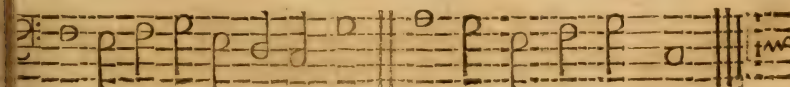
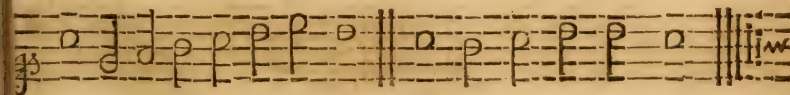
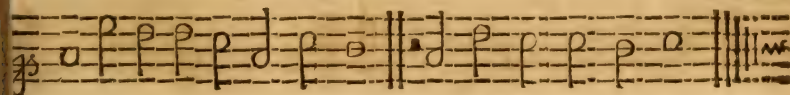
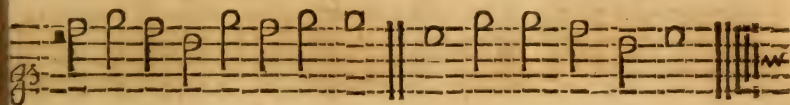
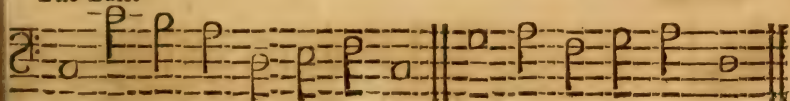
2d. Treble.



Tenor.

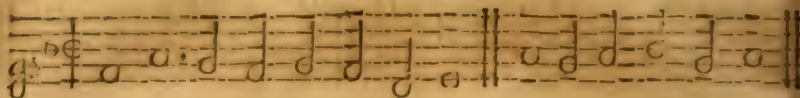


The Bass.

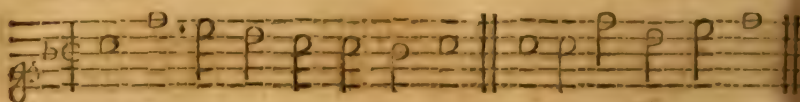


*The 46th Psalm Tune. Common Metre Double.*

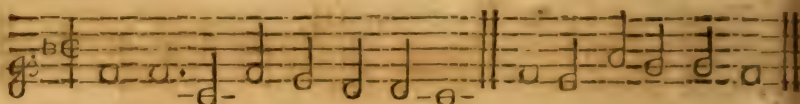
1st. Treble.



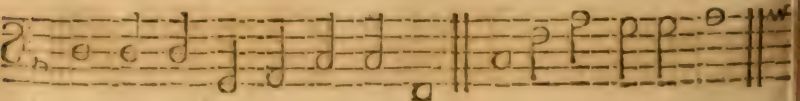
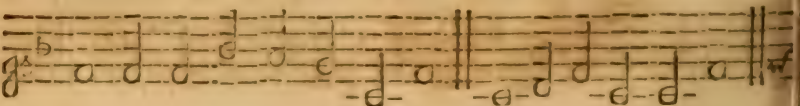
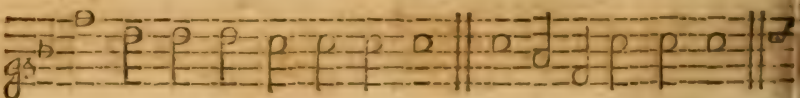
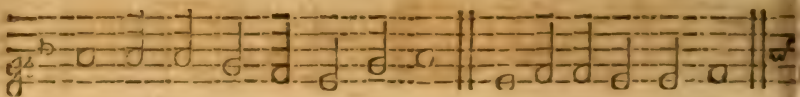
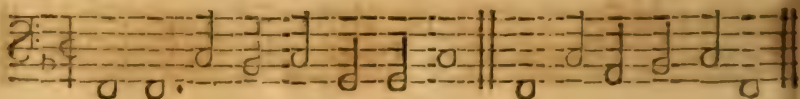
2d. Treble.



Tenor.

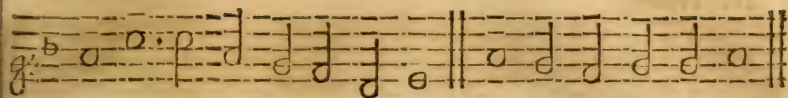


The Bass.

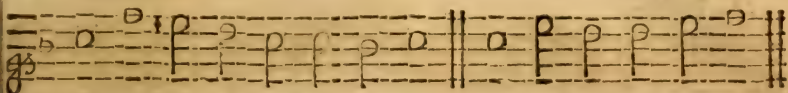


## Commom Metre Double.

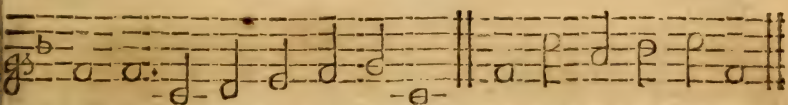
1st. Treble.



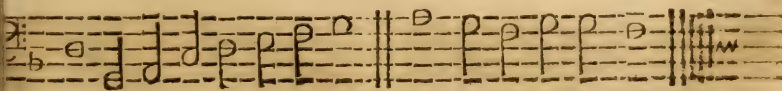
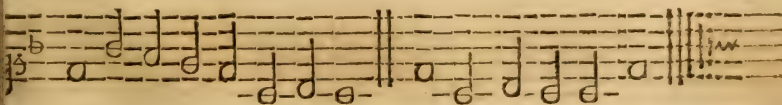
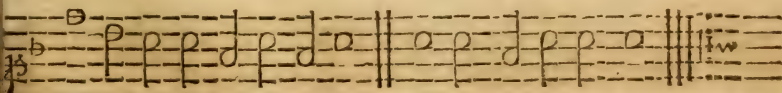
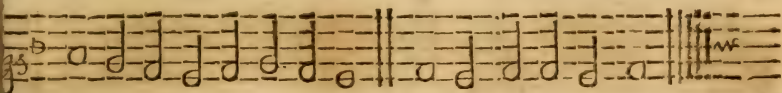
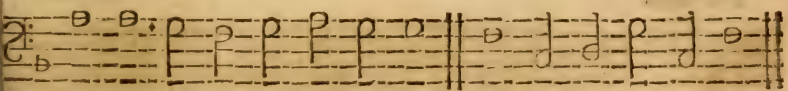
2d. Treble.



Tenor.



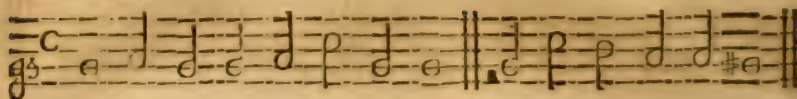
The Bass.



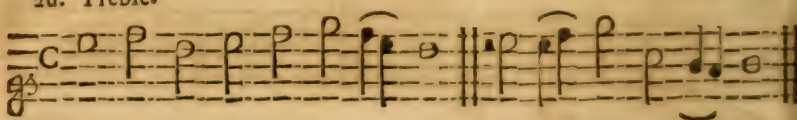


*The 52d. Psalm Tune. Common Metre Double;*

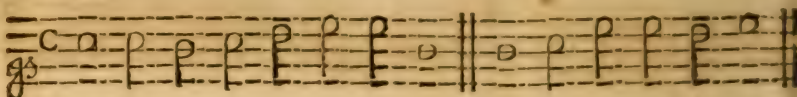
1st. Treble.



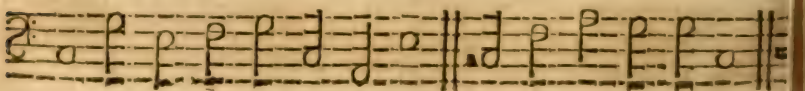
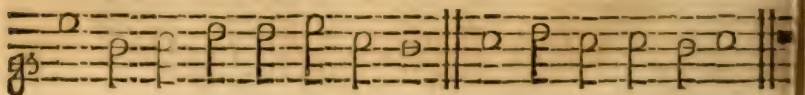
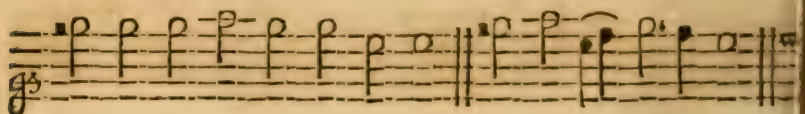
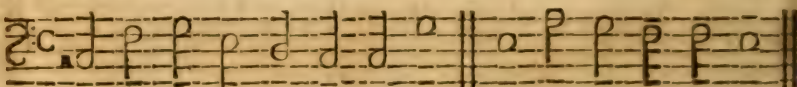
2d. Treble.



Tenor.



The Bass.

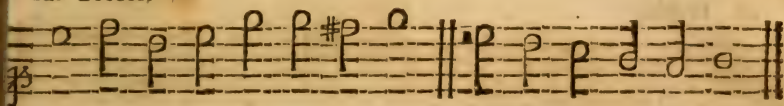


## Common Metre Double;

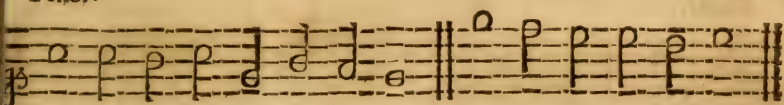
1st. Treble.



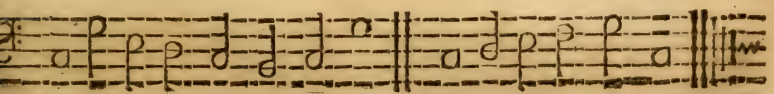
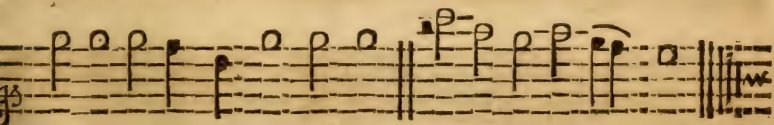
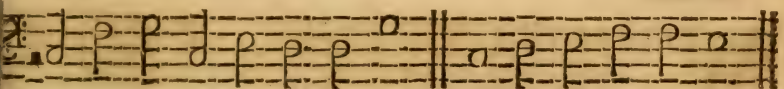
2d. Treble,



Tenor.

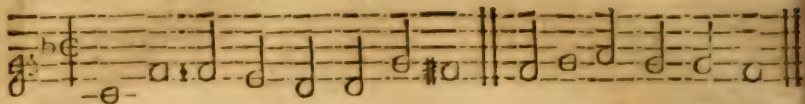


The Bass.

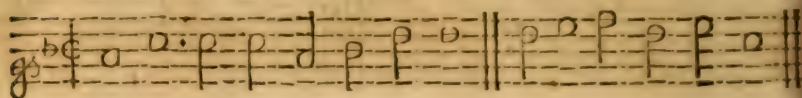


*The 61st. Psalm Tune, Common Metre Double.*

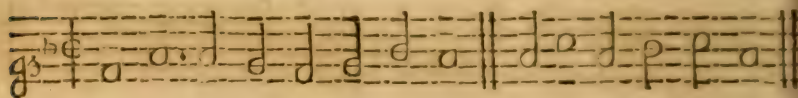
1st. Treble.



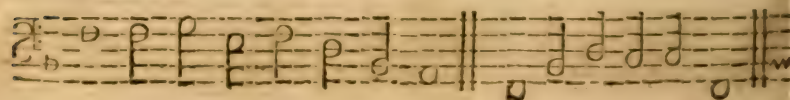
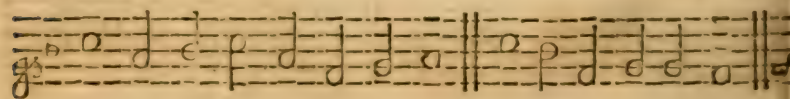
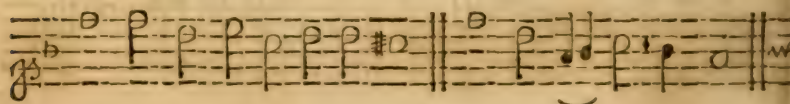
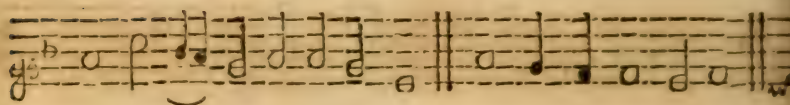
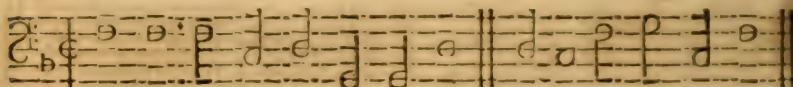
2d. Treble.



Tenor.



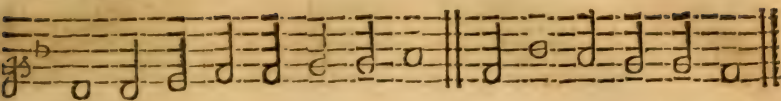
The Bass.



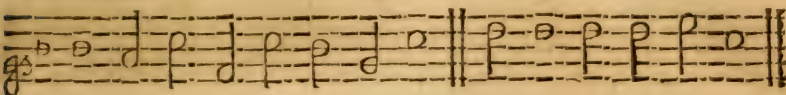


## Common Metre Double.

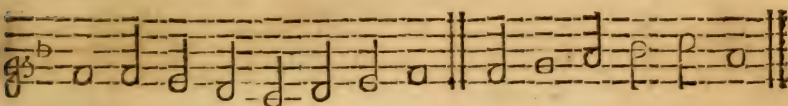
1st. Treble.



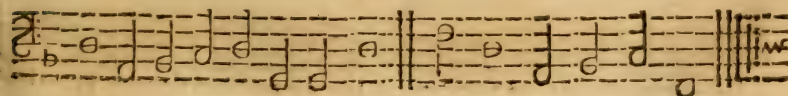
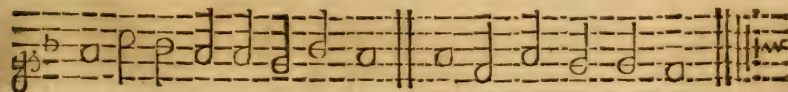
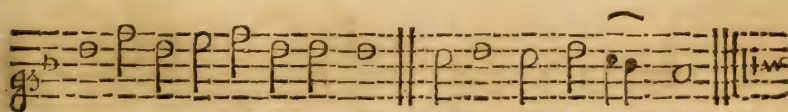
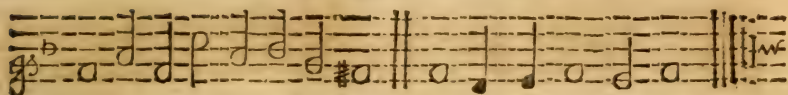
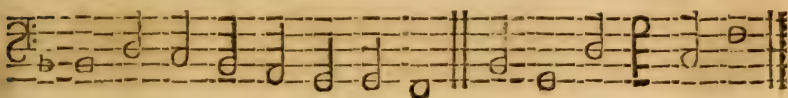
2d. Treble.



Tenor.

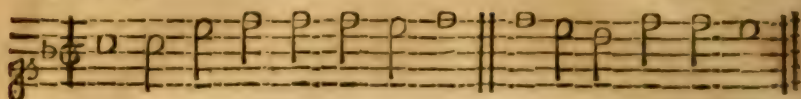


The Bass.

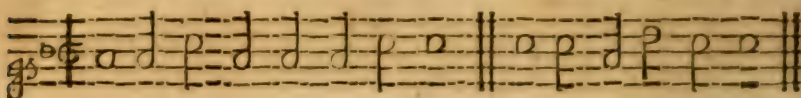


*The Old 68th. Psalm Tune. Common Metre Double.*

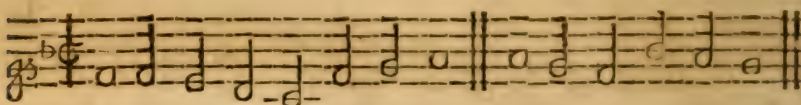
1st. Treble.



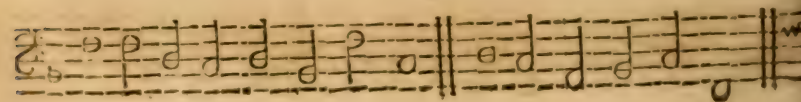
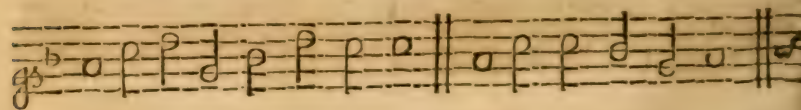
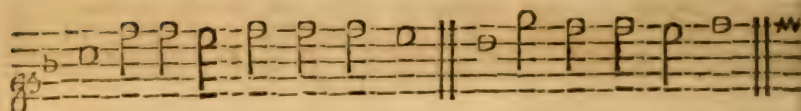
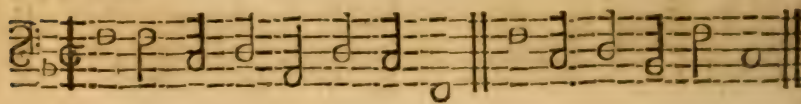
2d. Treble.



Tenor.

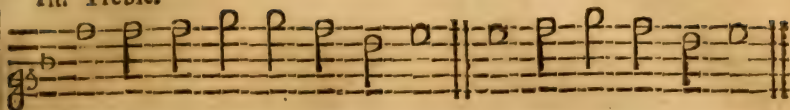


The Bafs.

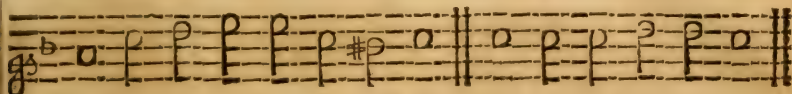


## Common Metre Double.

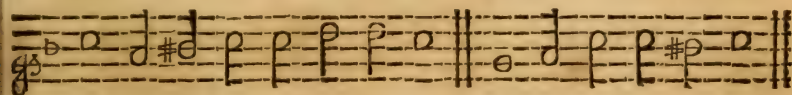
1st. Treble.



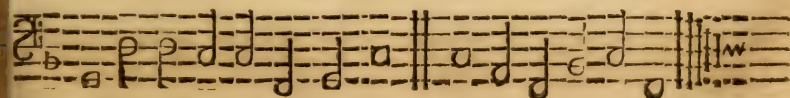
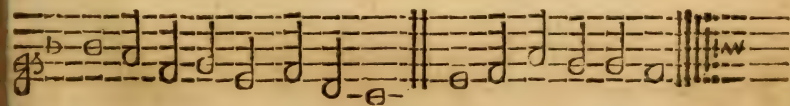
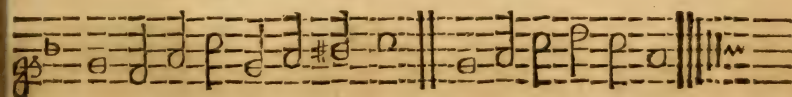
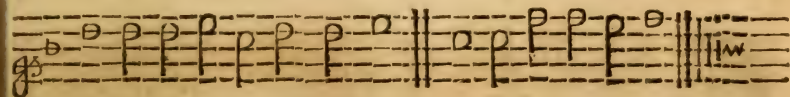
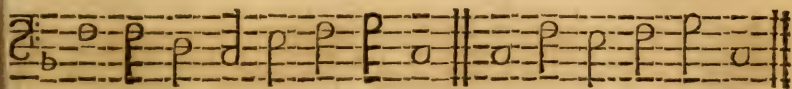
2d. Treble.



Tenor.



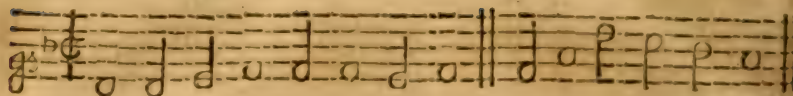
The Bass.



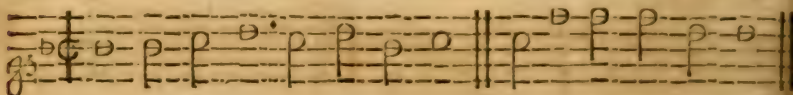


*The 69th. Psalm Tune. Common Metre Double.*

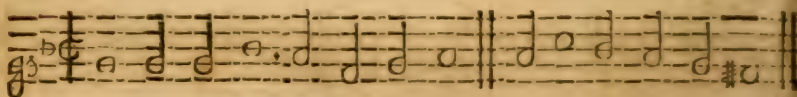
1st. Treble.



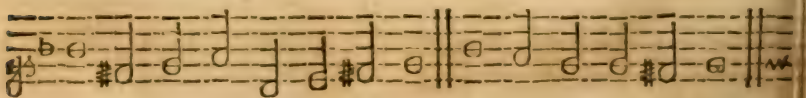
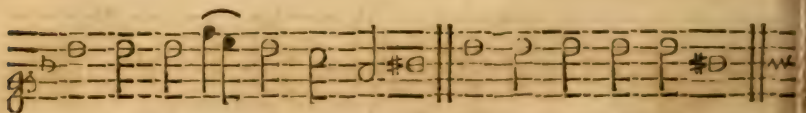
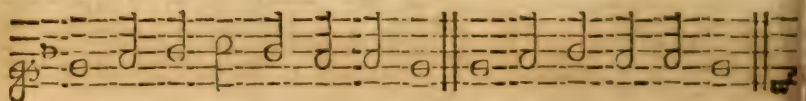
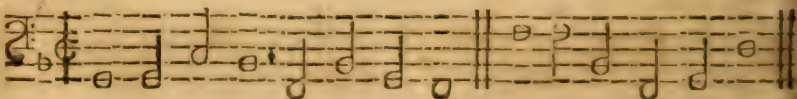
2d. Treble.



Tenor.

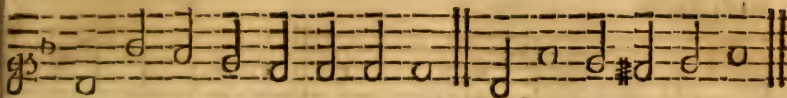


The Bass.

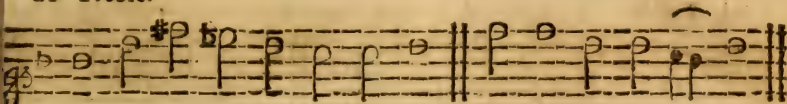


## Common Metre Double.

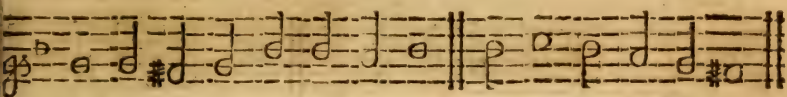
1st. Treble.



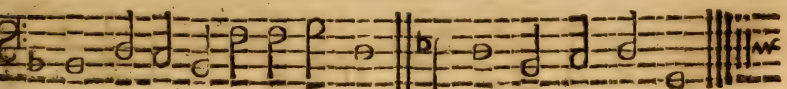
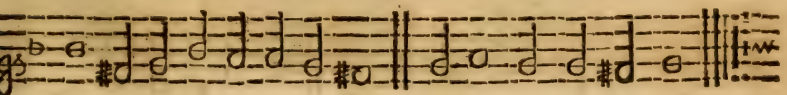
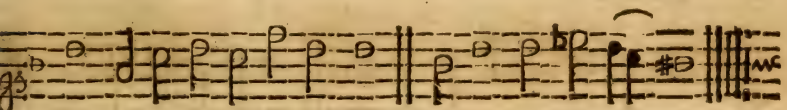
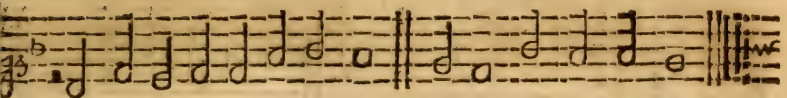
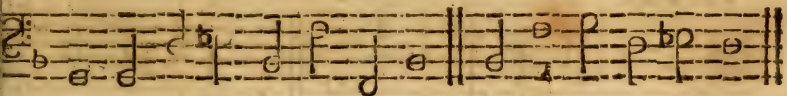
2d. Treble.



Tenor.

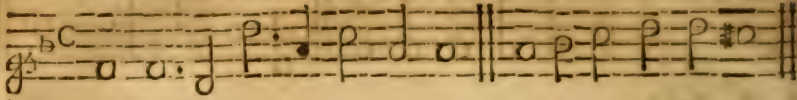


The Bass.

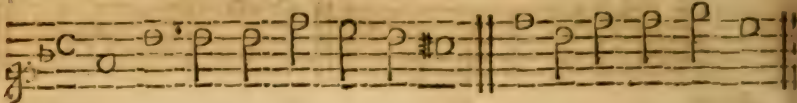


*The 78th. Psalm Tune. Common Metre Double.*

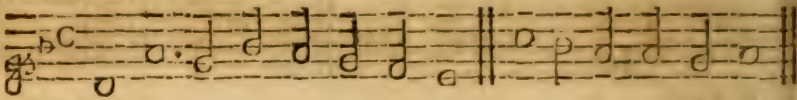
1st. Treble.



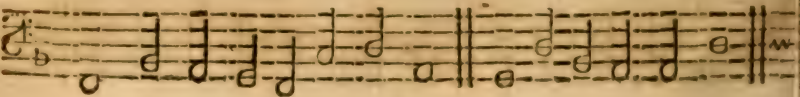
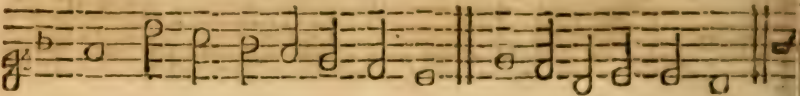
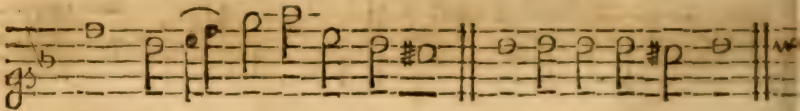
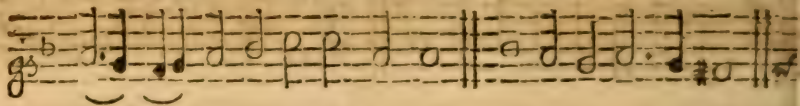
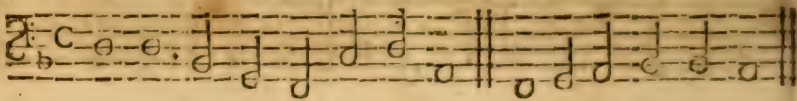
2d. Treble.



Tenor.



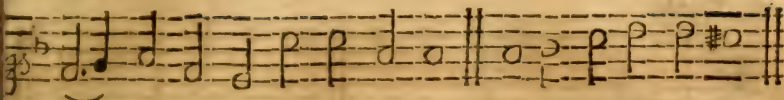
The Bass.



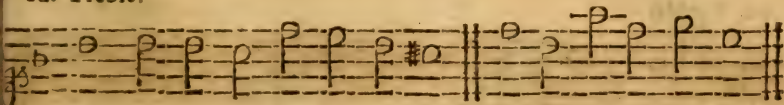


## Common Metre Double.

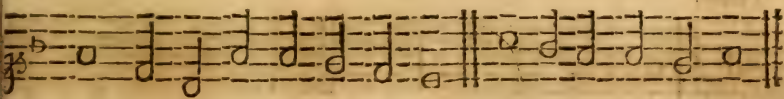
1st. Treble.



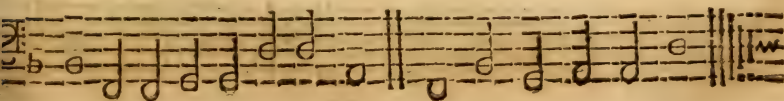
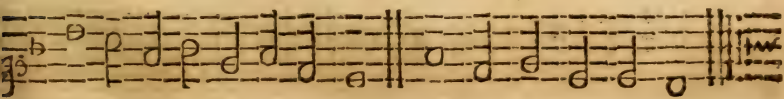
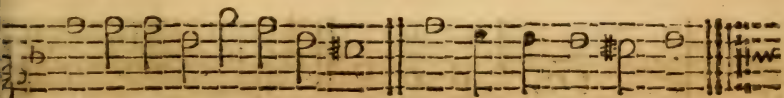
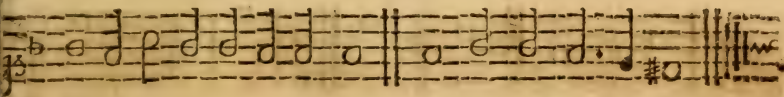
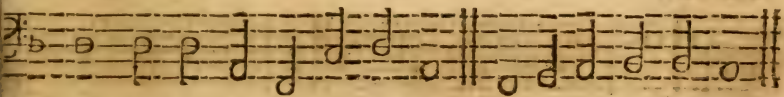
2d. Treble.



Tenor.

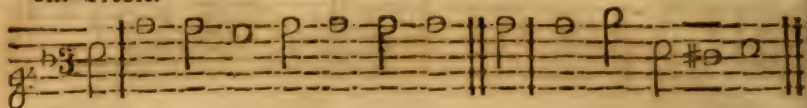


The Bass.

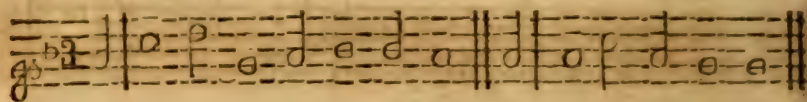


*The Old 81st. Psalm Tune. Common Metre Double.*

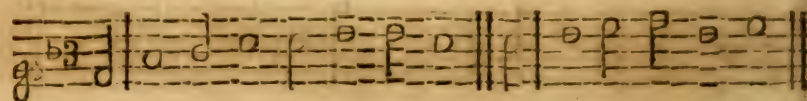
1st. Treble.



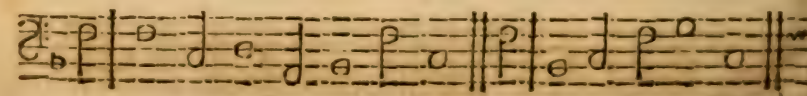
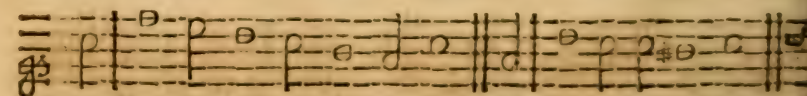
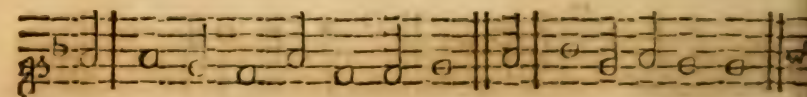
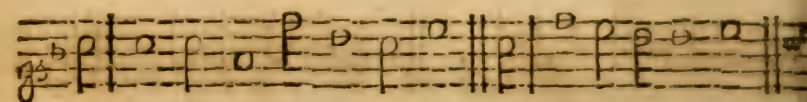
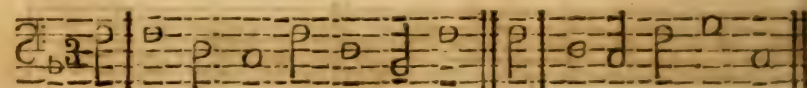
2d. Treble.



Tenor.

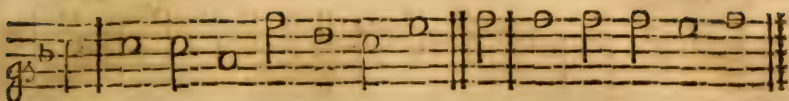


The Bass.

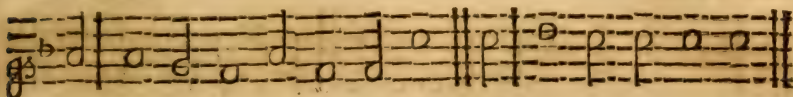


## Common Metre Double.

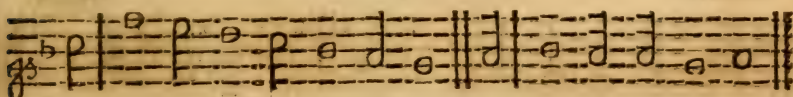
1st. Treble.



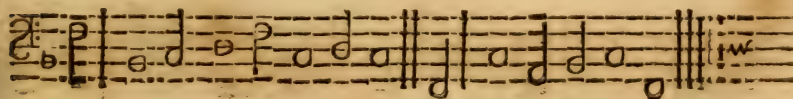
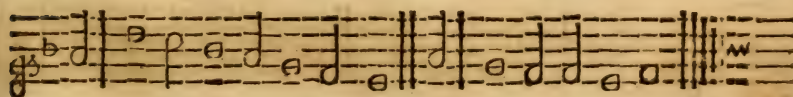
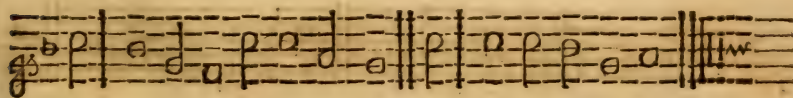
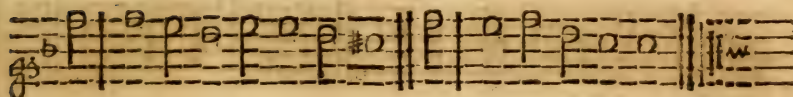
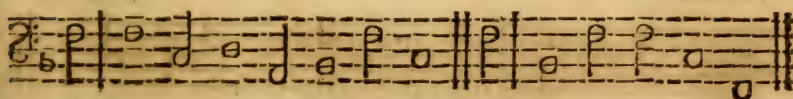
2d. Treble.



Tenor.



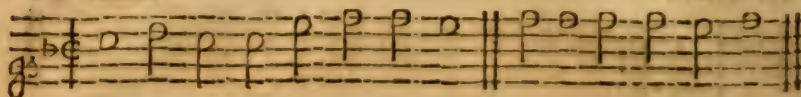
The Bass,



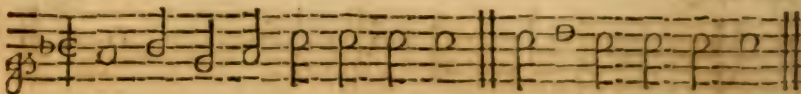


*Psaln 86th. Proper. J. P. F. Common Metre Double.*

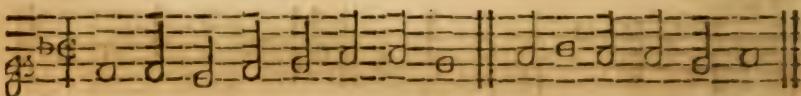
1st. Treble.



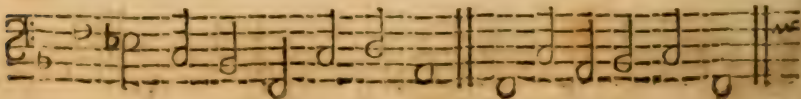
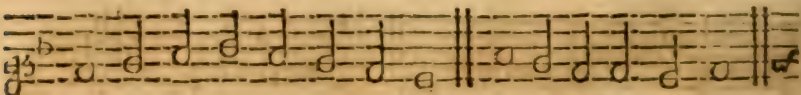
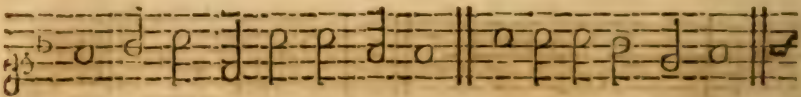
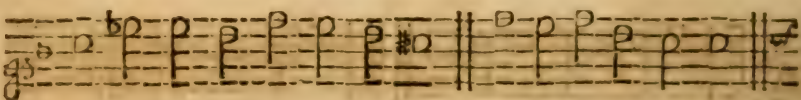
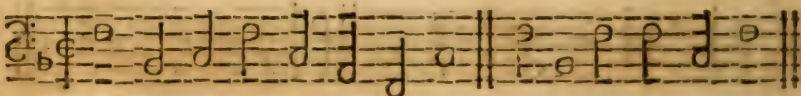
2d. Treble.



Tenor.

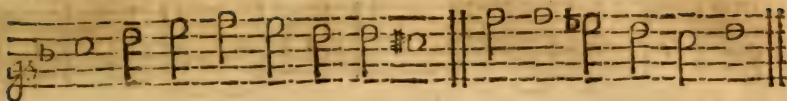


### The Bafs.

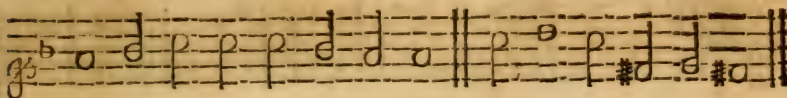


### Common Metre Double.

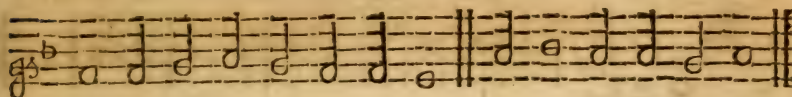
1st. Treble.



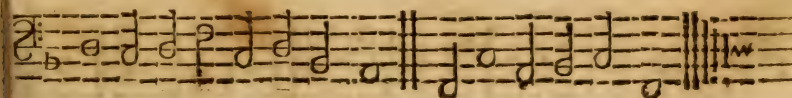
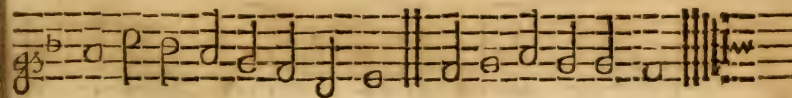
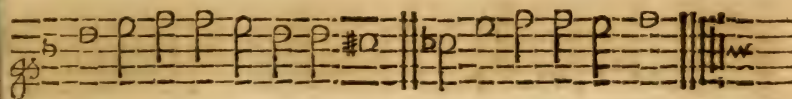
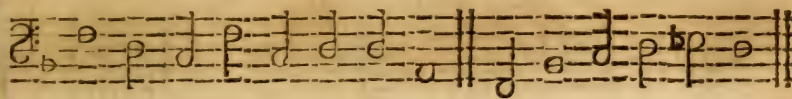
2d. Treble.



Tenor.

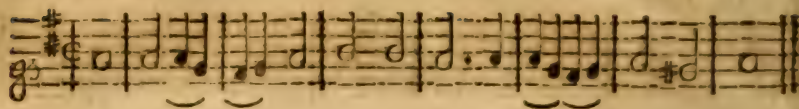


## The Bafs.

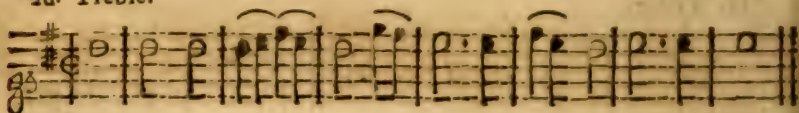


*The 98th Psalm Tune, Common Metre Double.*

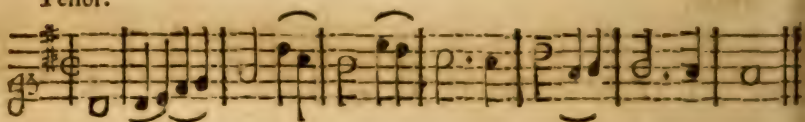
1st. Treble.



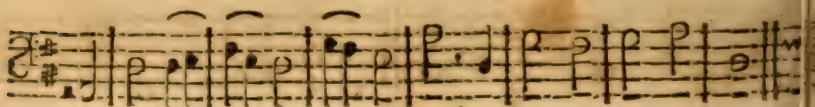
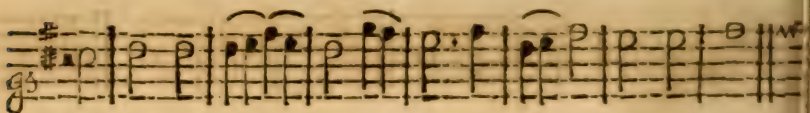
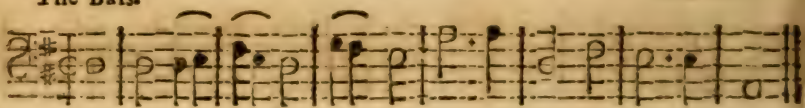
2d. Treble.



Tenor.



The Bass.



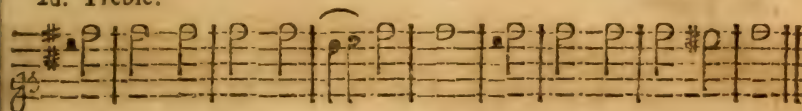


## Common Metre Double.

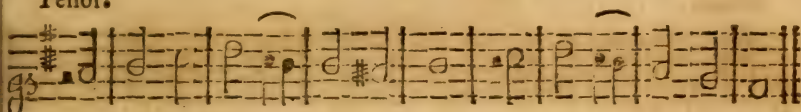
1st. Treble.



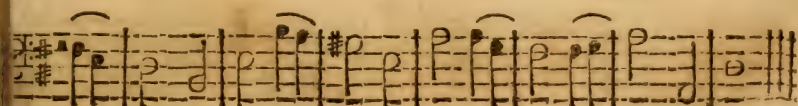
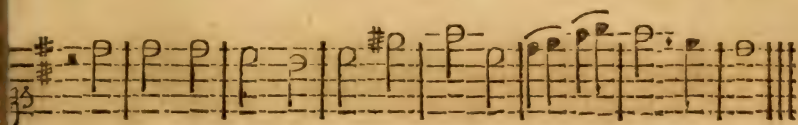
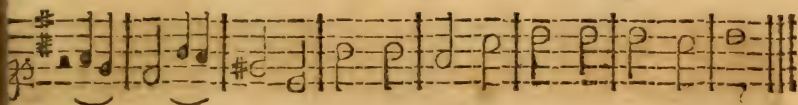
2d. Treble.



Tenor.

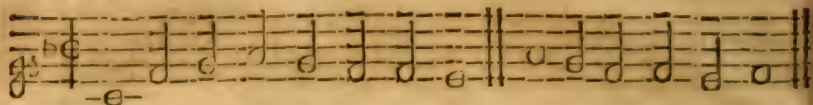


The Bass.

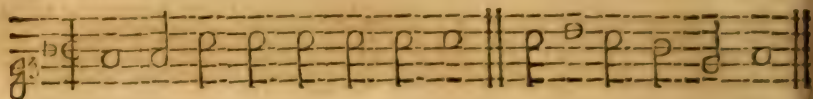


*The Old 103d. Psalm Tune. Common Metre Double.*

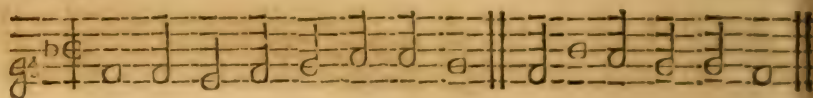
1st. Treble.



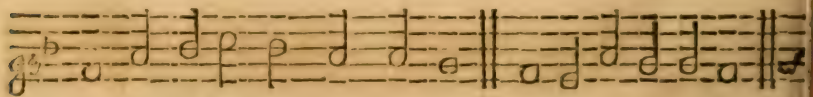
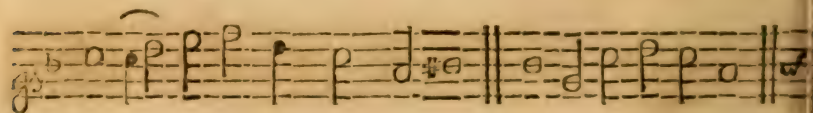
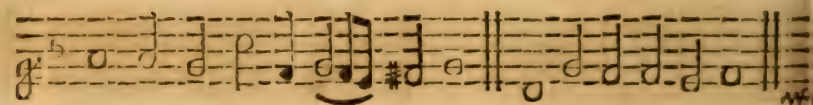
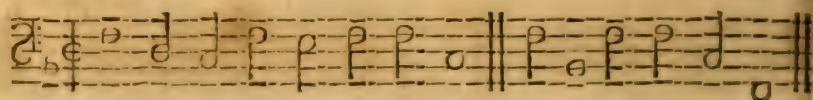
2d. Treble.



Tenor.

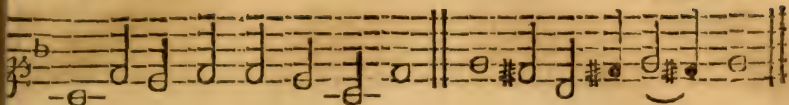


### The Bafs.

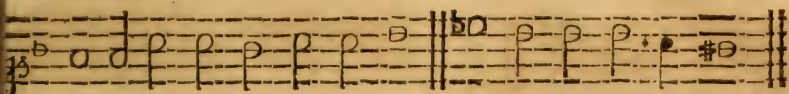


### Common Metre Double.

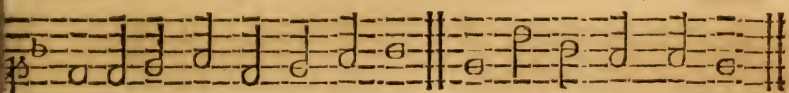
1st. Treble.



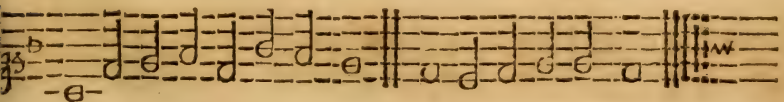
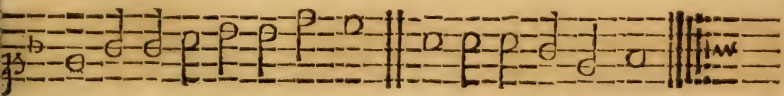
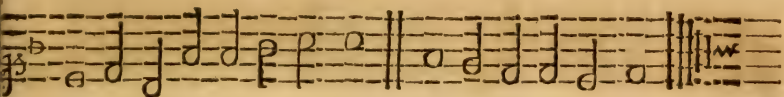
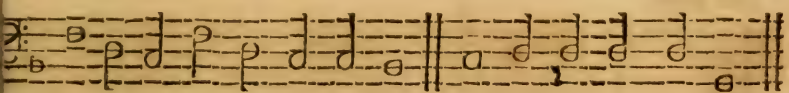
2d. Treble.



Tenor:



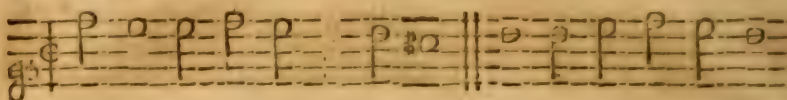
### The Bafs.



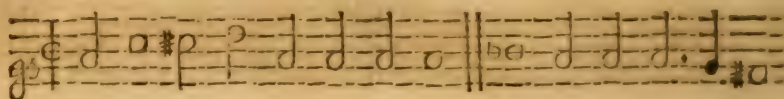


*The Old 119th. Psalm Tune. Common Metre Double.*

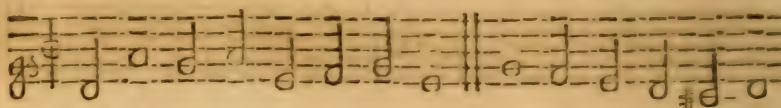
1st. Treble.



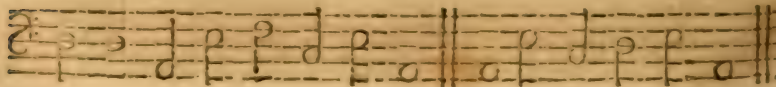
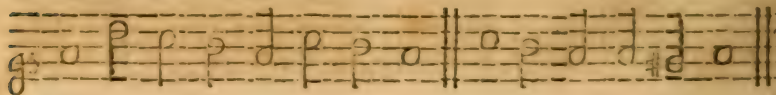
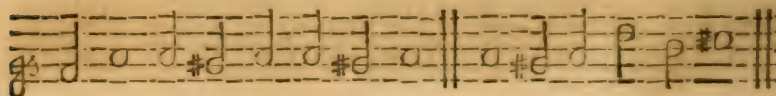
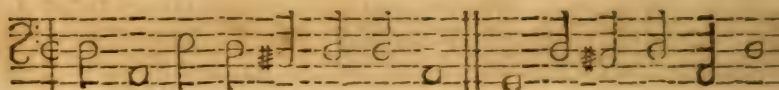
ad. Treble.



Tenor.

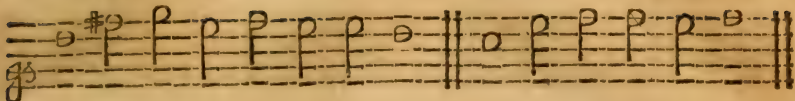


The Bass.



## Common Metre Double;

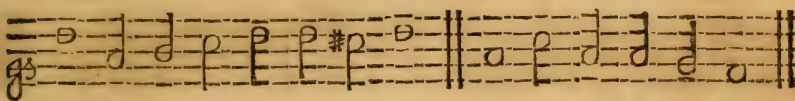
1st. Treble.



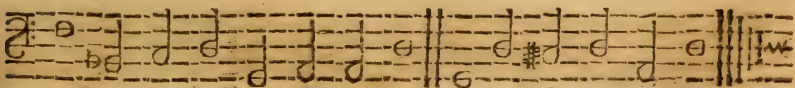
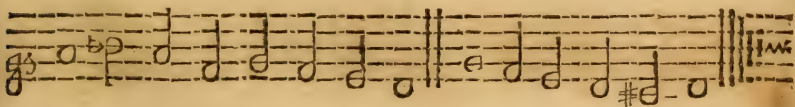
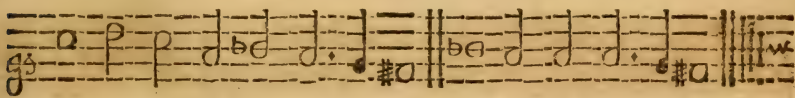
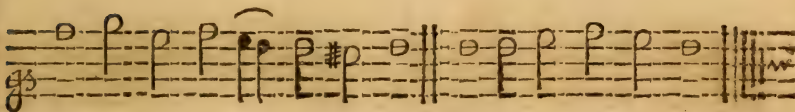
2d. Treble.



Tenor.

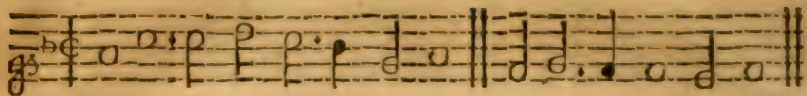


The Bass.

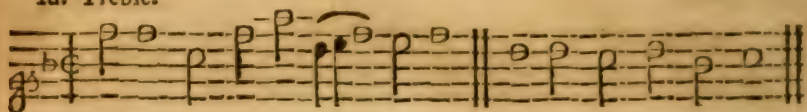


*The 132d. Psalm Tune, Common Metre Double.*

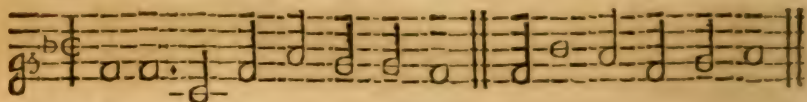
1st. Treble.



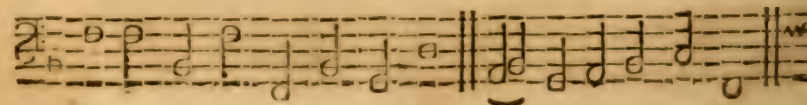
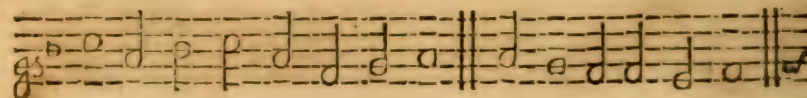
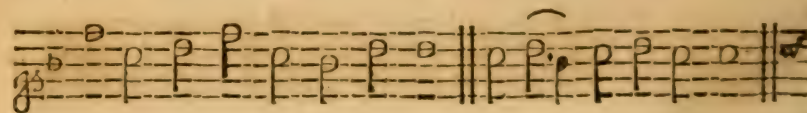
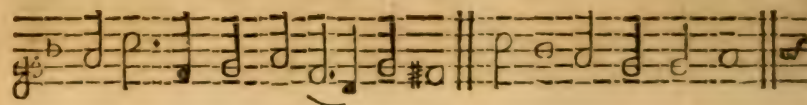
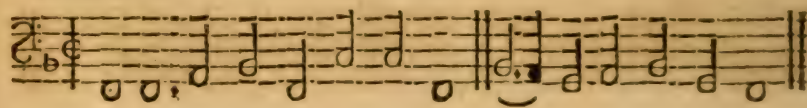
2d. Treble.



Tenor.



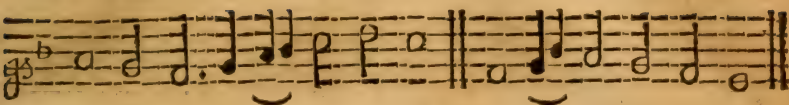
The Bass.



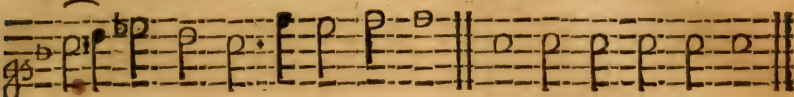


## Common Metre Double.

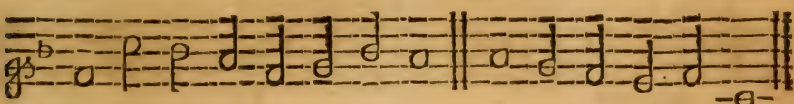
1st. Treble.



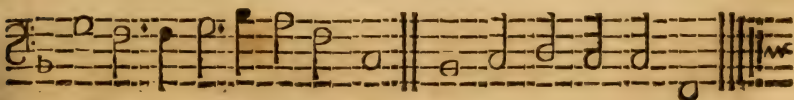
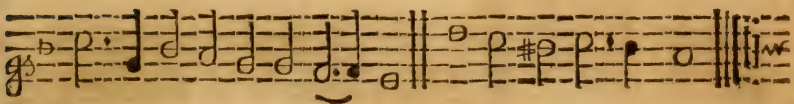
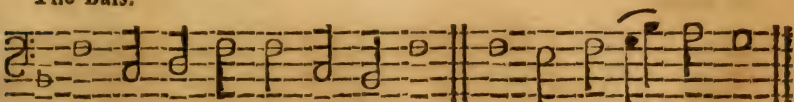
2d. Treble.



Tenor.

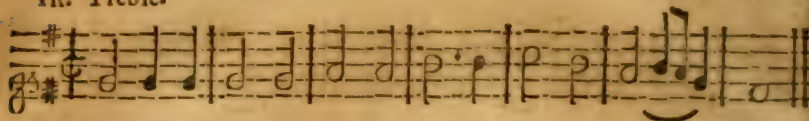


The Bass.

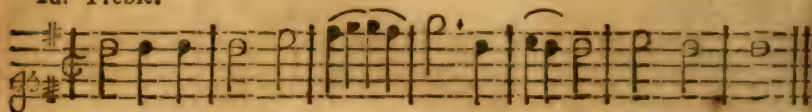


*The 133d. Psalm Tune. Common Metre Double.*

1st. Treble.



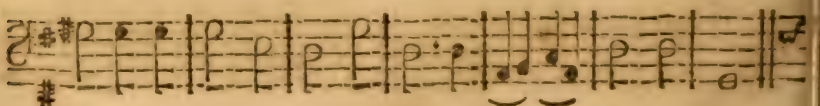
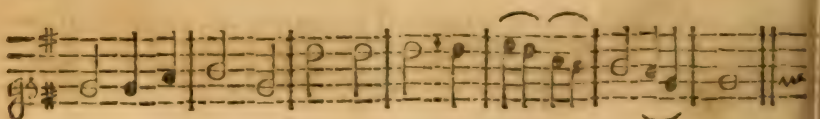
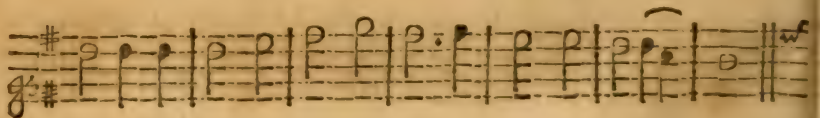
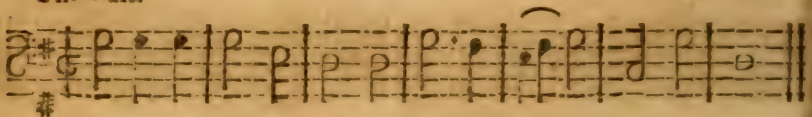
2d. Treble.



Tenor.

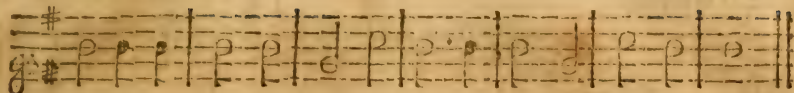


The Bass.

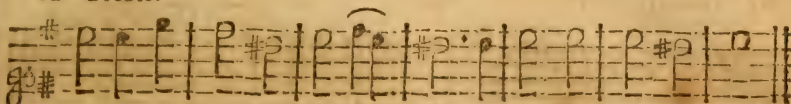


## Common Metre Double.

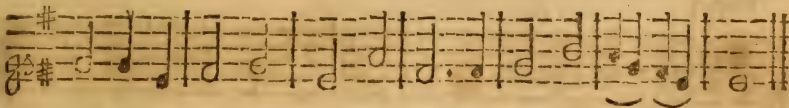
1st. Treble.



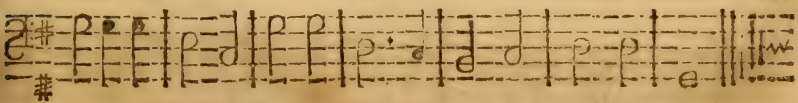
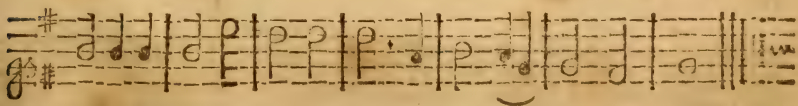
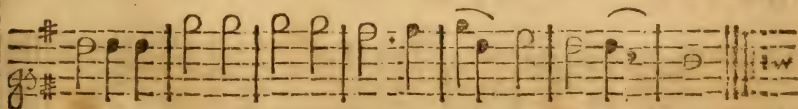
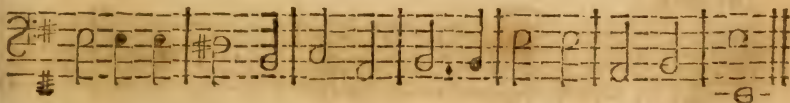
2d. Treble.



Tenor.



The Bass.



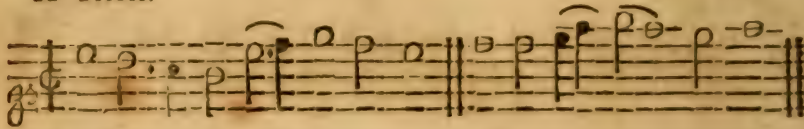


*The Old 137th. Psalm Tune. Common Metre Double.*

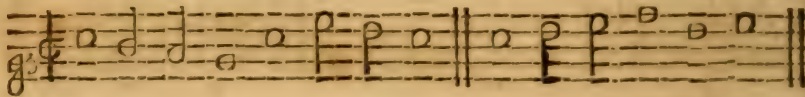
1st. Treble.



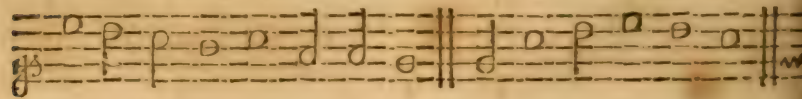
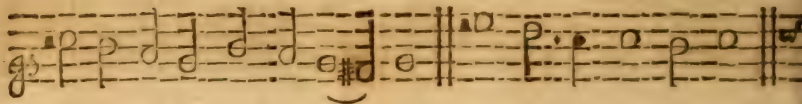
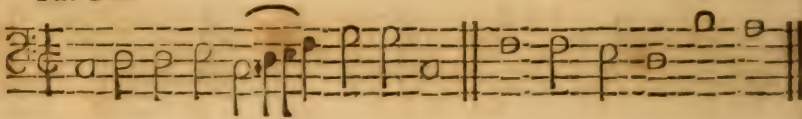
ad. Treble.



Tenor.

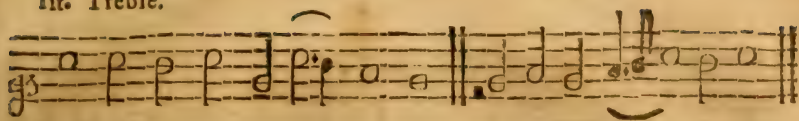


The Bass.

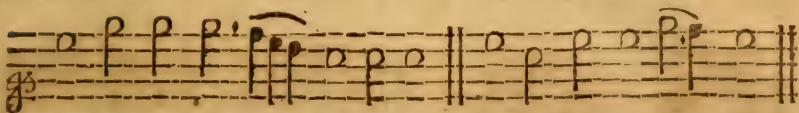


## Common Metre Double.

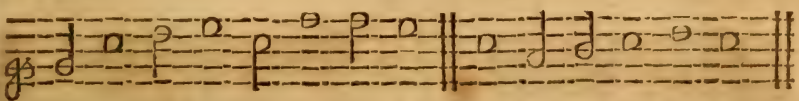
1st. Treble.



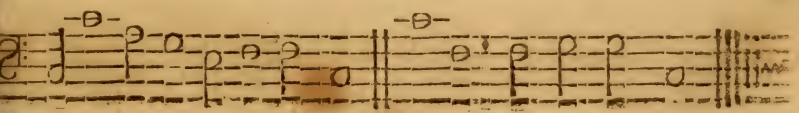
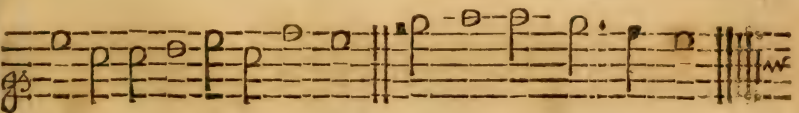
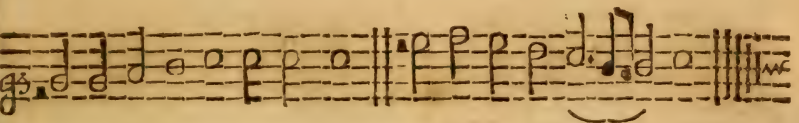
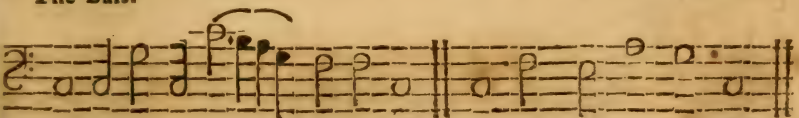
2d. Treble.



Tenor.



The Bass.



*Wells Tune.* Common Metre Double.

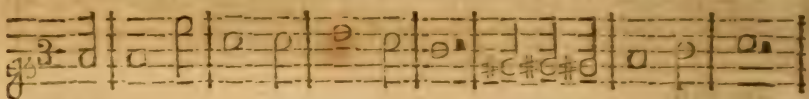
1st. Treble.



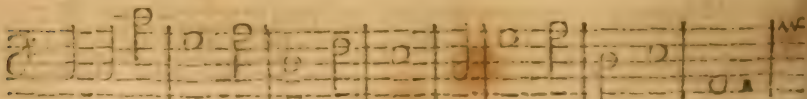
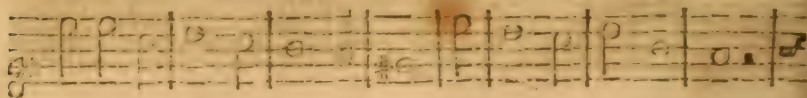
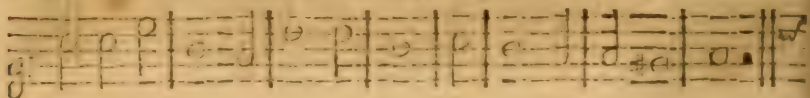
2d. Treble.



Tenor.



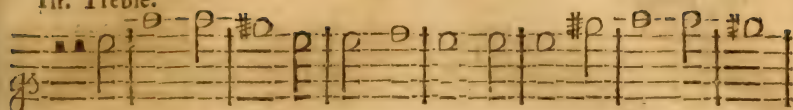
The Bass.



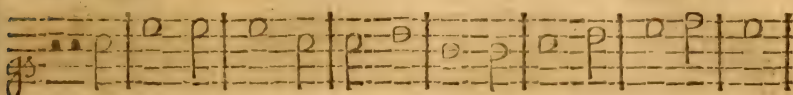


## Common Metre Double.

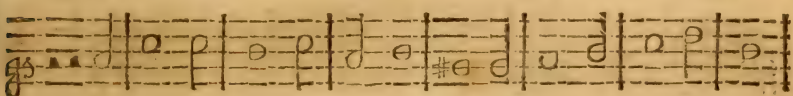
1st. Treble.



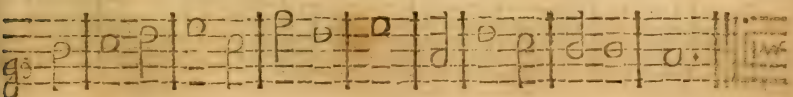
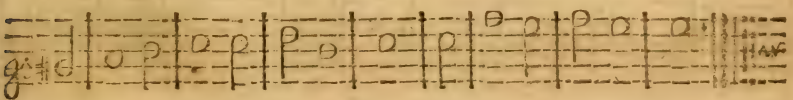
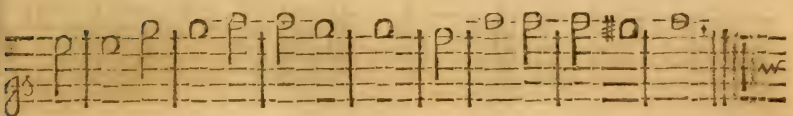
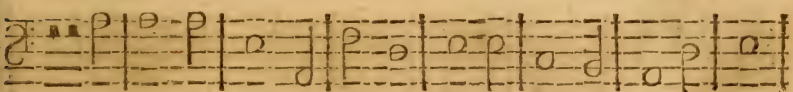
2d. Treble.



Tenor.

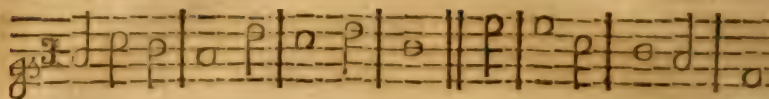


The Bass.

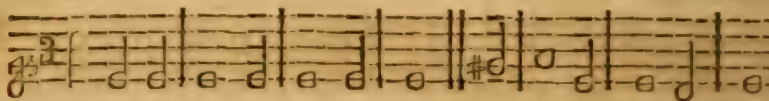


## St. Andrew's Tune. Common Metre Double.

1st. Treble.



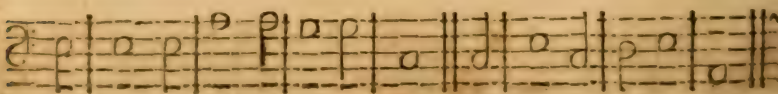
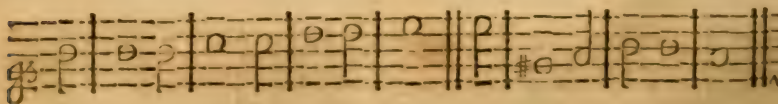
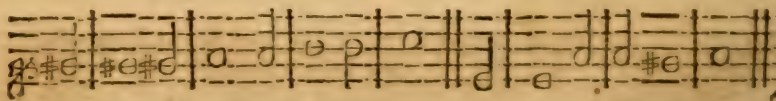
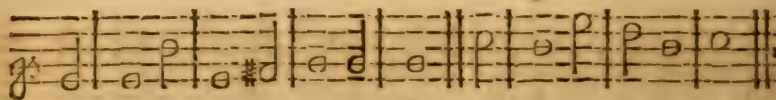
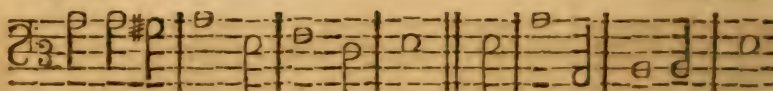
2d. Treble.



Tenor.

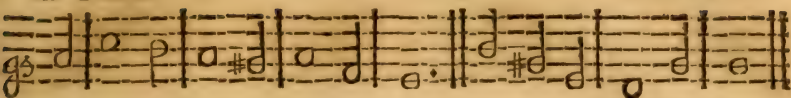


The Bass.

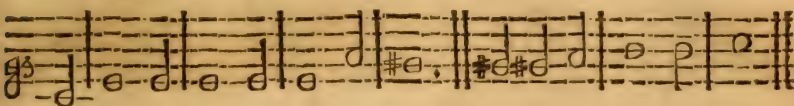


## Common Metre Double.

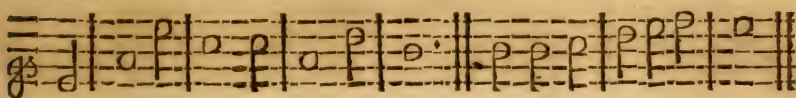
1st. Treble.



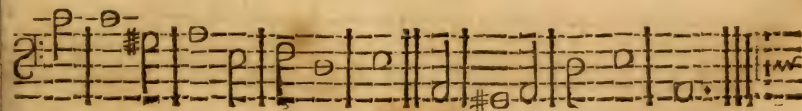
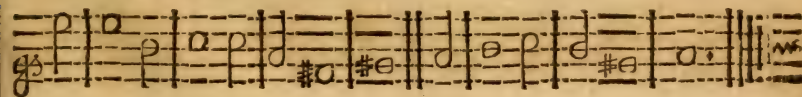
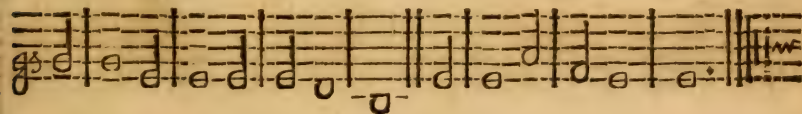
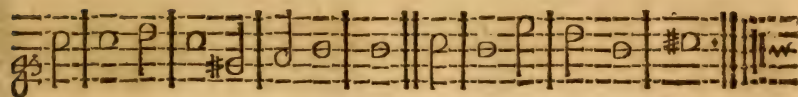
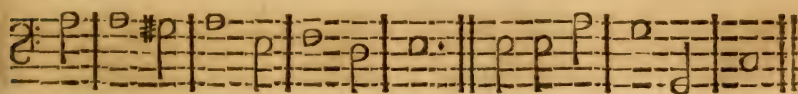
2d. Treble.



Tenor.



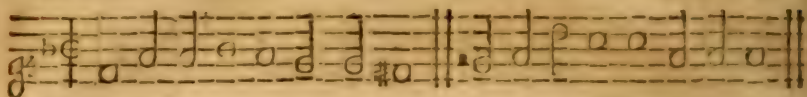
The Bass.





*The Old 51st. Psalm Tune. Long Metre Double.*

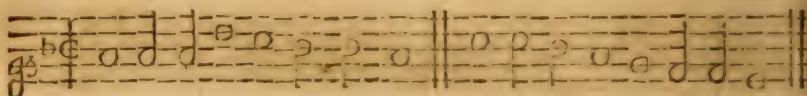
1st. Treble.



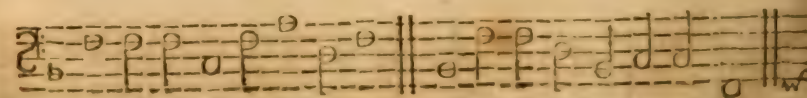
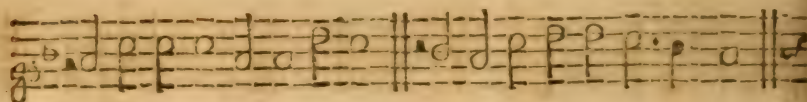
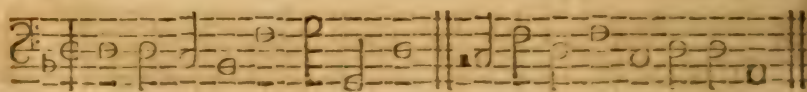
2d. Treble.



Tenor.

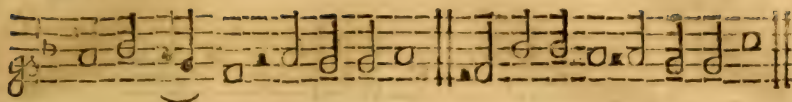


The Bass.

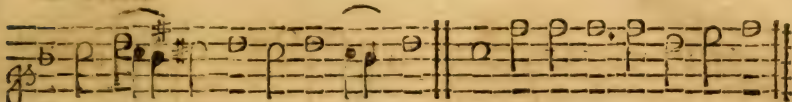


## Long Metre Double.

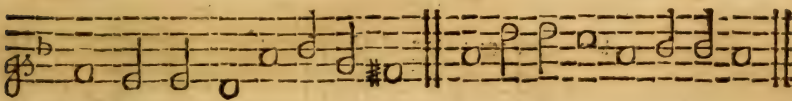
1st. Treble.



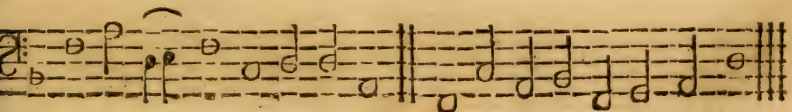
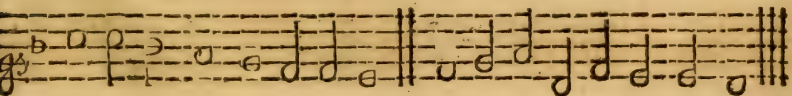
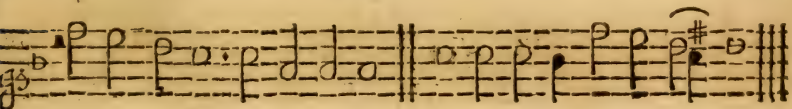
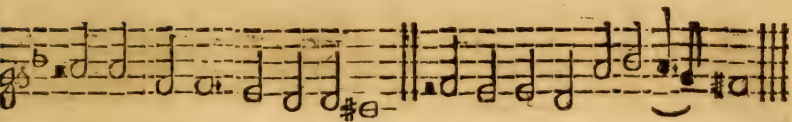
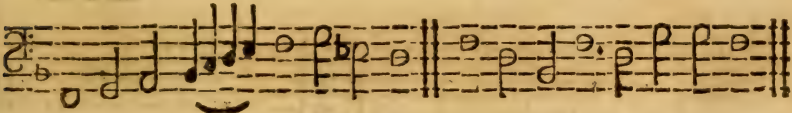
2d. Treble.



Tenor.



The Bass.

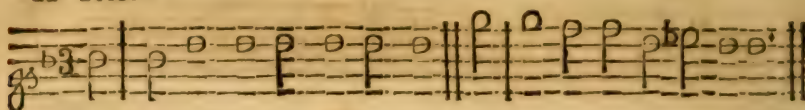


*Lamentation Tune.* Long Metre Double.

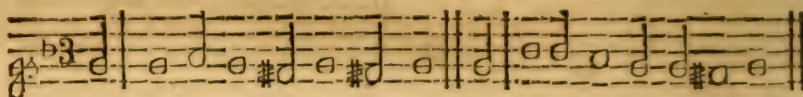
1st. Treble.



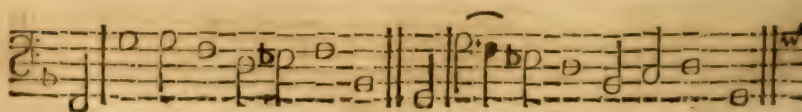
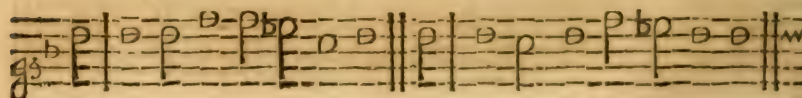
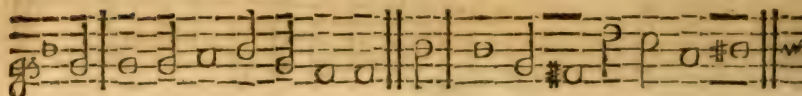
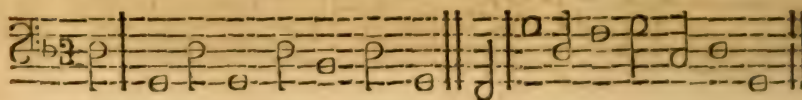
2d. Treble.



Tenor.



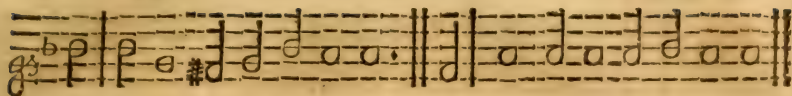
### The Bafs.



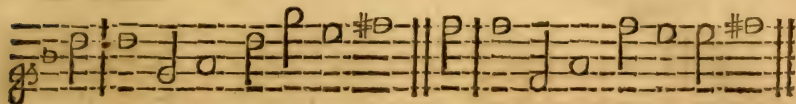


## Long Metre Double.

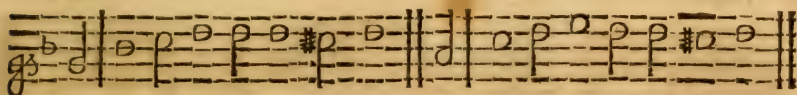
1st. Treble.



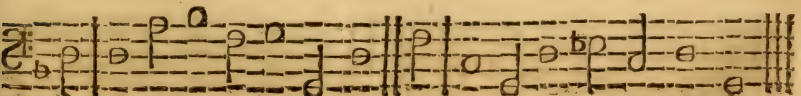
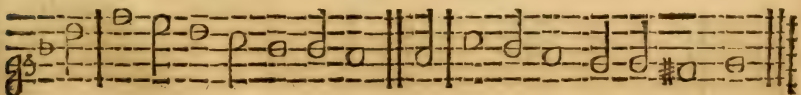
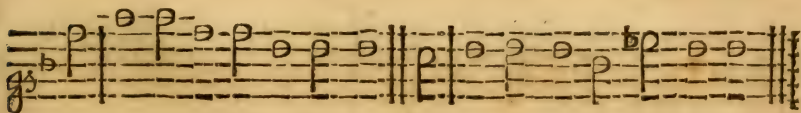
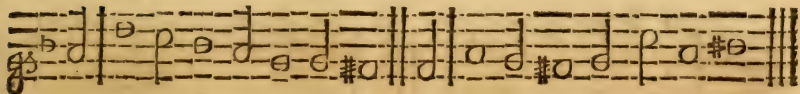
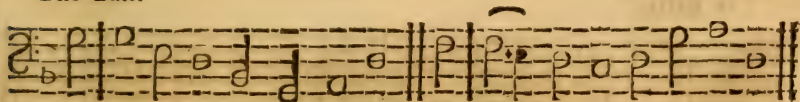
2d. Treble.



Tenor.

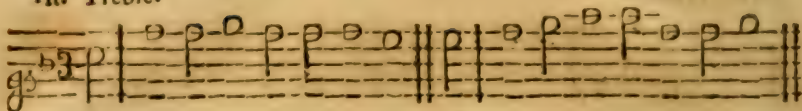


The Bass.

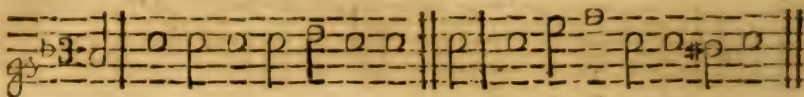


*Somerset Tune. Long Metre Double.*

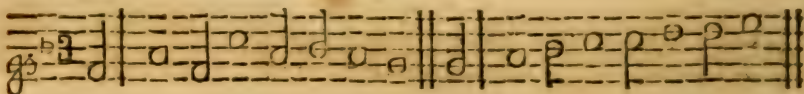
1st. Treble.



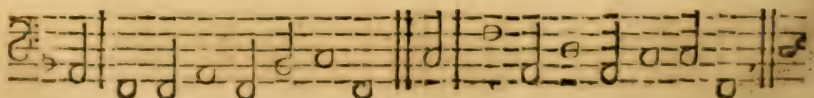
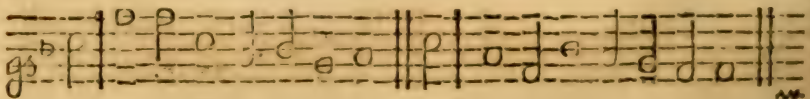
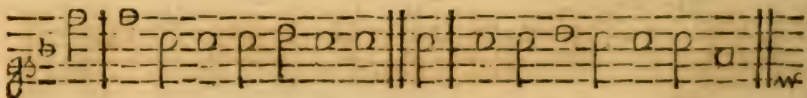
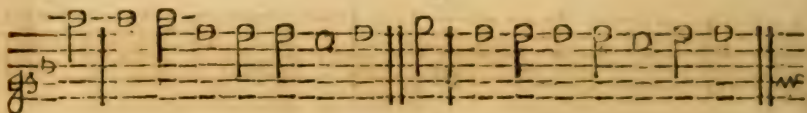
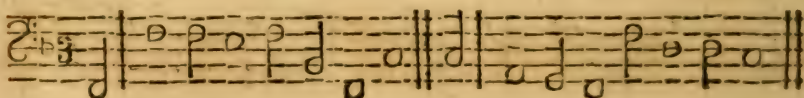
2d. Treble.



Tenor.

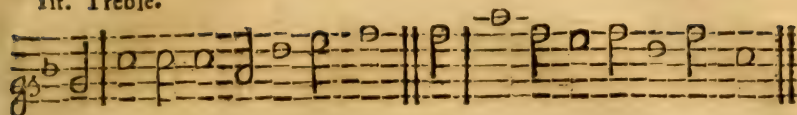


### The Bats.

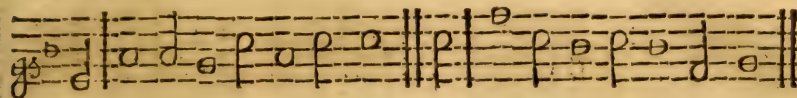


## Long Metre Double.

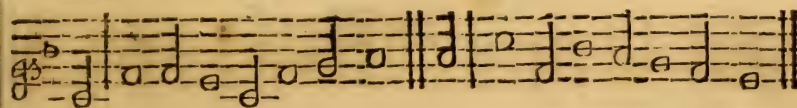
1st. Treble.



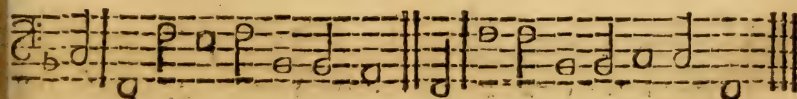
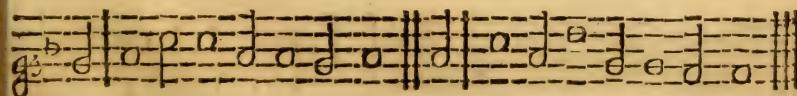
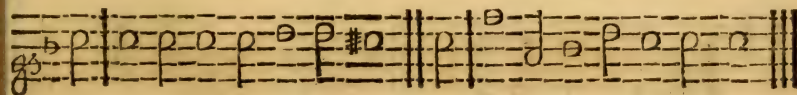
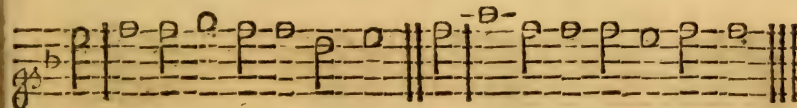
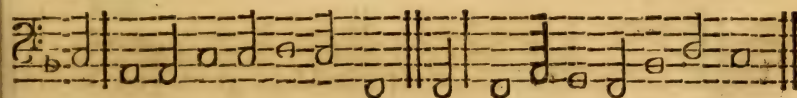
2d. Treble.



Tenor.



The Bass.





## The 107th. Psalm Tune. Long Metre Double.

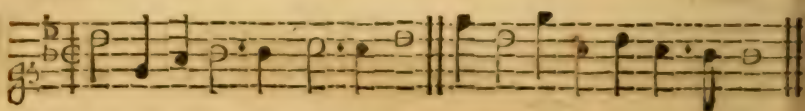
1st. Treble.



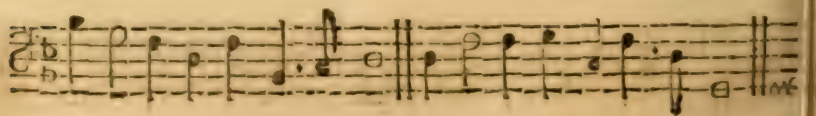
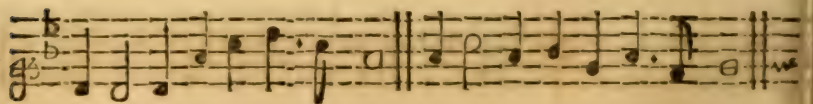
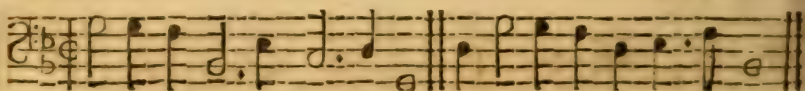
2d. Treble.



Tenor.

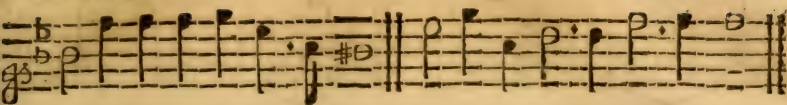


The Bass.

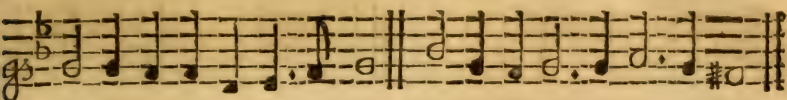


## Long Metre Double;

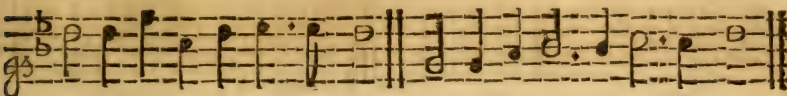
1st. Treble.



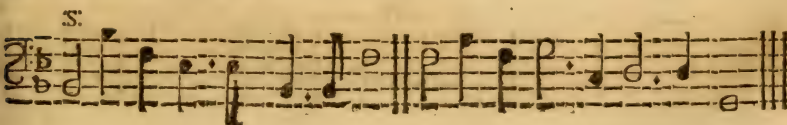
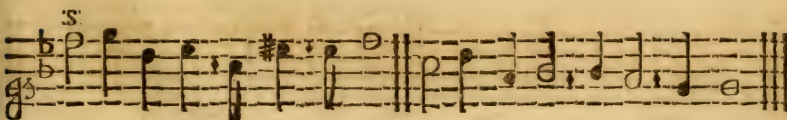
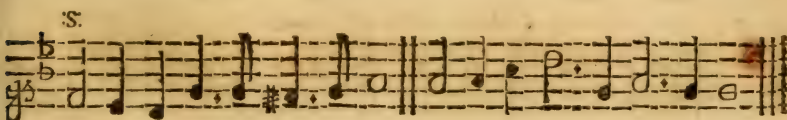
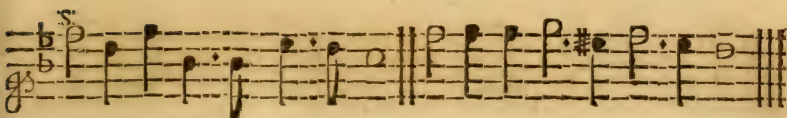
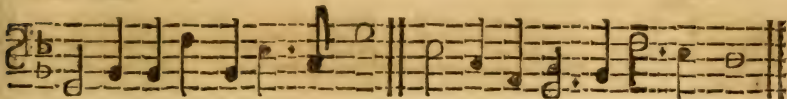
2d. Treble.



Tenor.

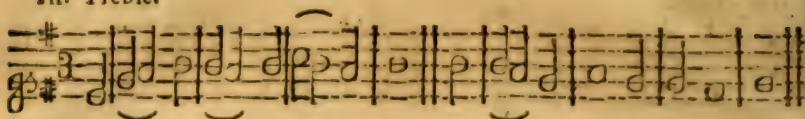


The Bass.

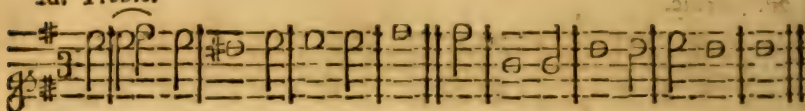


*Newport Tune.* Long Metre Double.

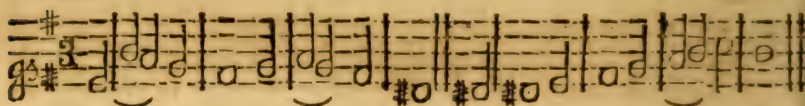
1st. Treble.



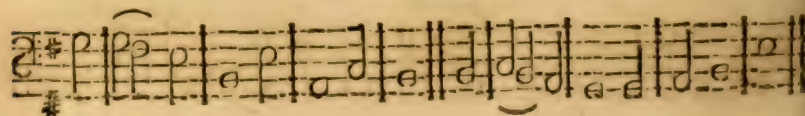
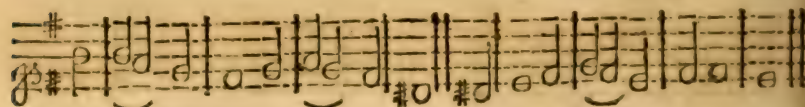
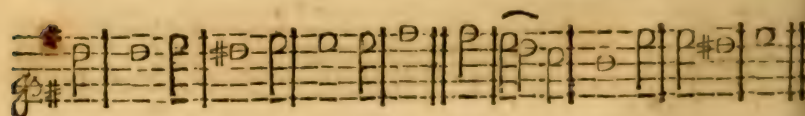
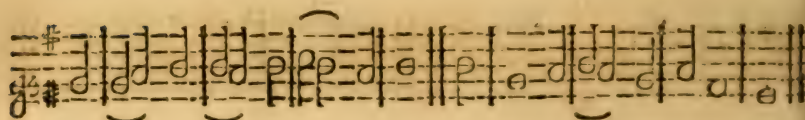
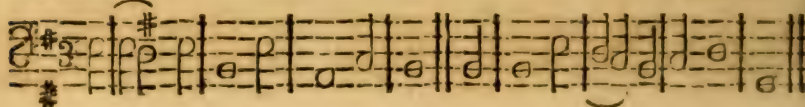
2d. Treble.



Tenor.



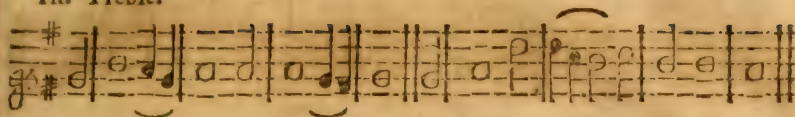
The Bass.



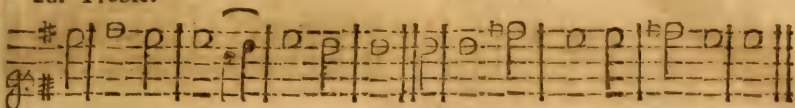


## Long Metre Double.

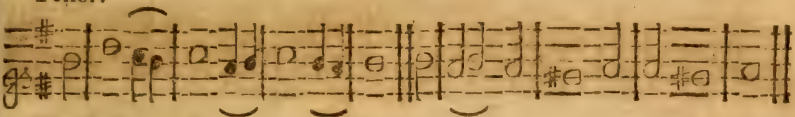
1st. Treble.



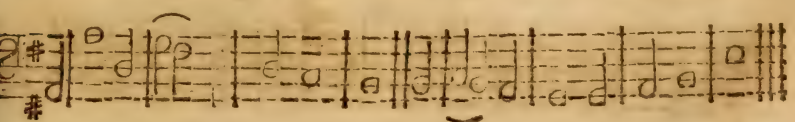
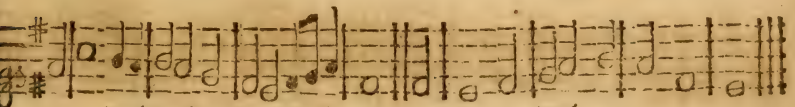
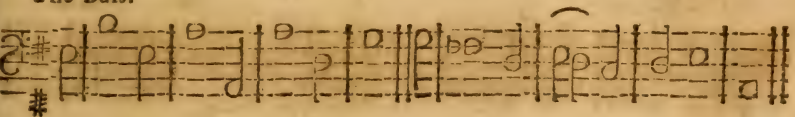
2d. Treble.



Tenor.

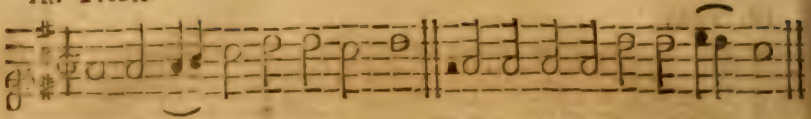


The Bass.

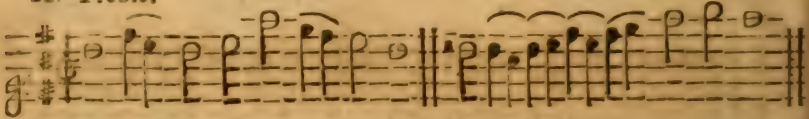


*Bucklebury Tune.* Long Metre Double.

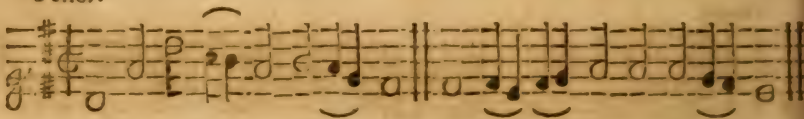
1st. Treble.



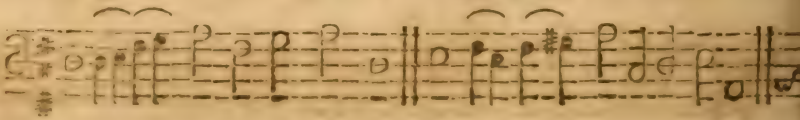
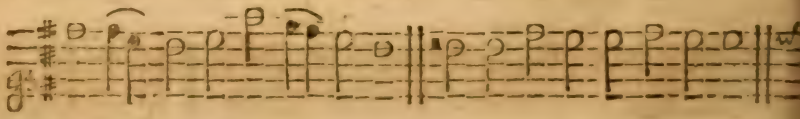
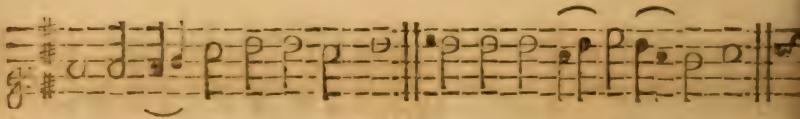
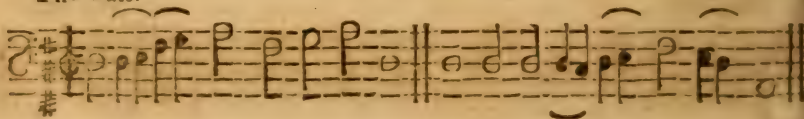
2d. Treble.



Tenor.

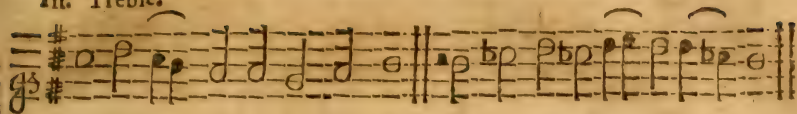


The Bass.

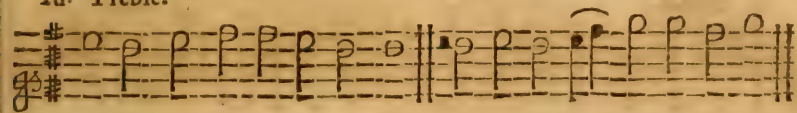


## Long Metre Double.

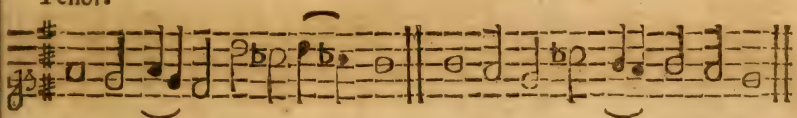
1st. Treble.



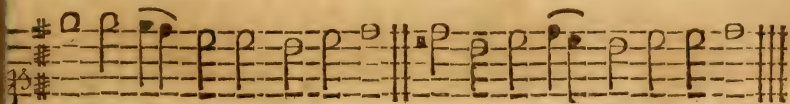
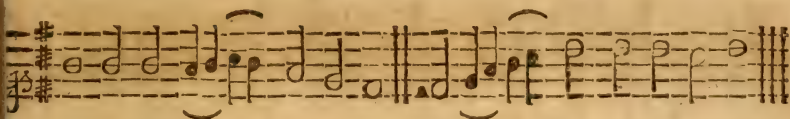
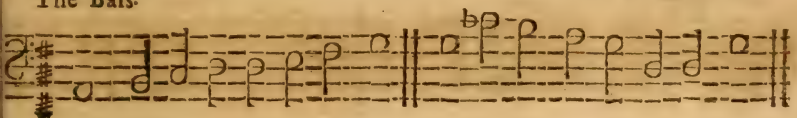
2d. Treble.



Tenor.



The Bass.



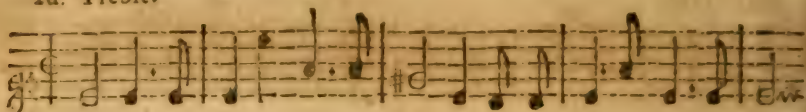


*Barwick Tune to the 112th. Psa'm. Long Metre Double.*

1st. Treble.



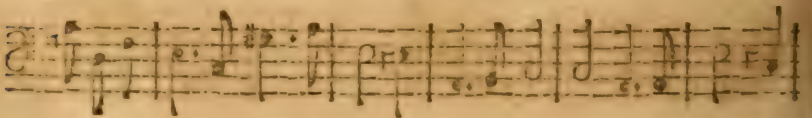
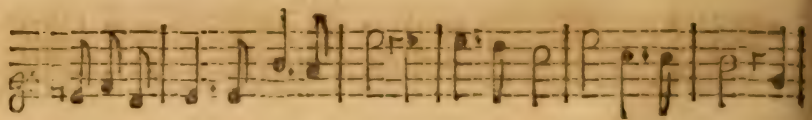
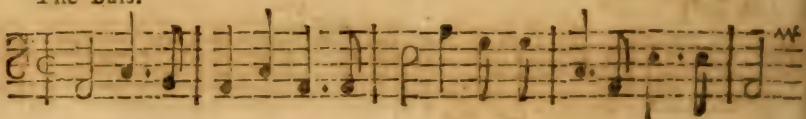
2d. Treble.



Tenor.



The Bass.



## Long Metre Double.

1st. Treble.



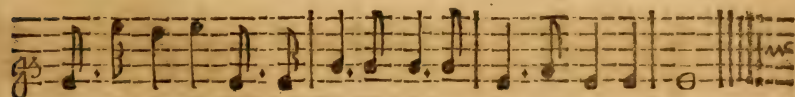
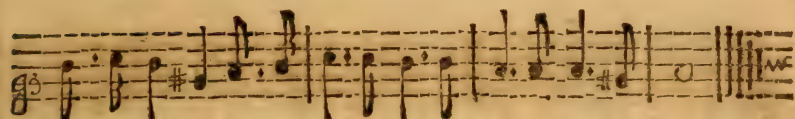
2d. Treble.



Tenor.

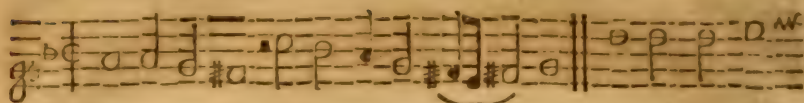


The Bass.

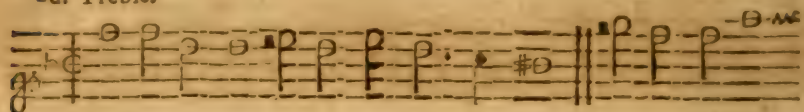


*The 50th. Psalm Tune Proper. Particular Measure.*

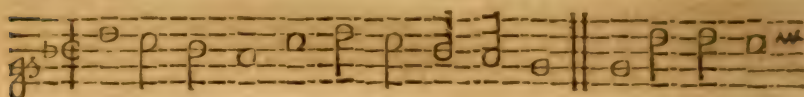
1st. Treble.



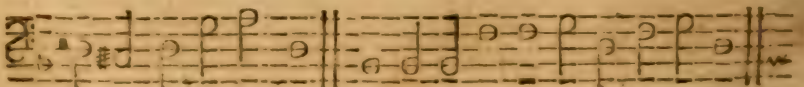
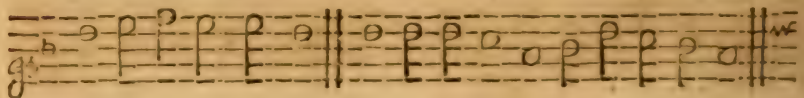
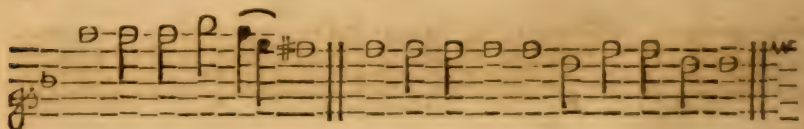
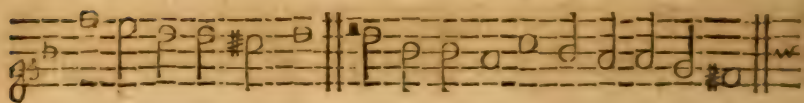
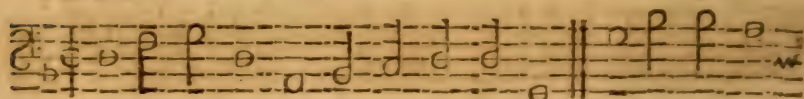
2d. Treble.



Tenor.



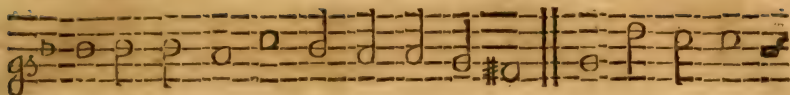
## The Bafs.



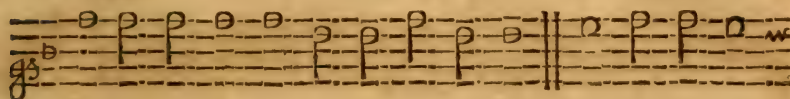


## Particular Measure.

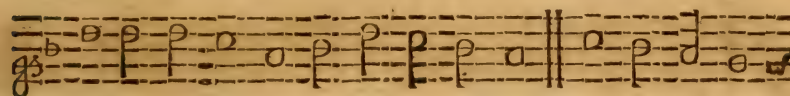
1st. Treble.



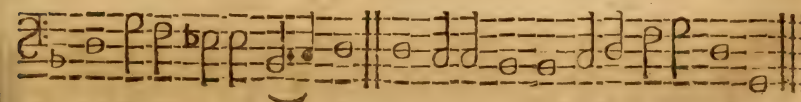
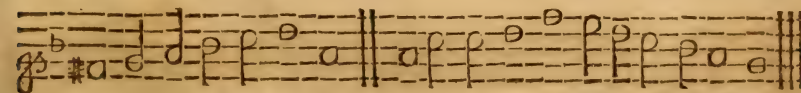
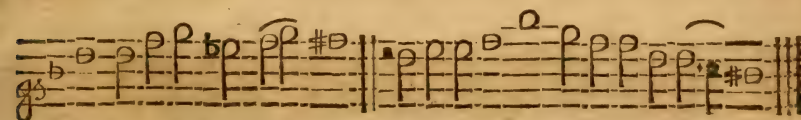
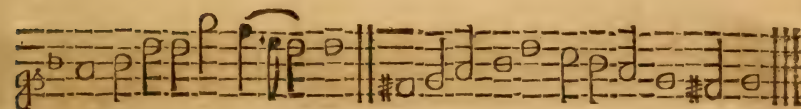
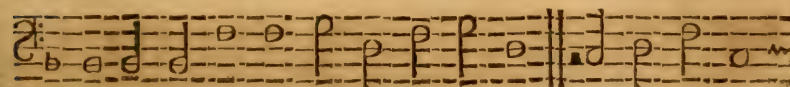
2d. Treble.



Tenor.



The Bass.

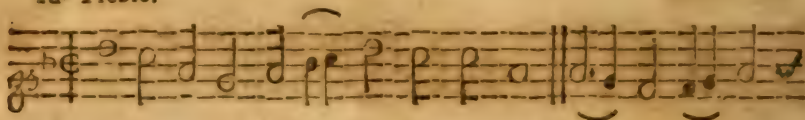


*Torrington Tune. New 50th, for Dr. Watts's Version.*

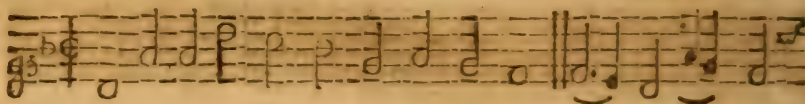
1st. Treble.



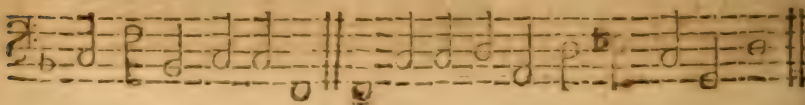
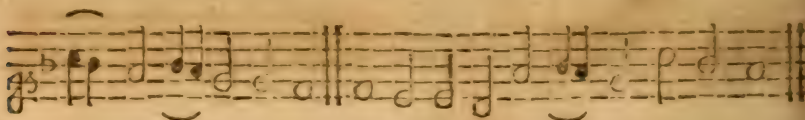
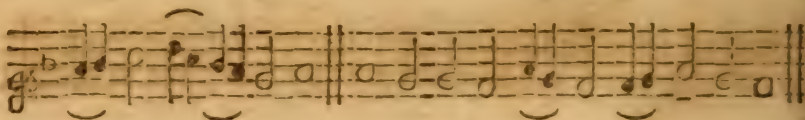
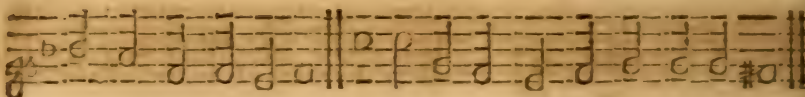
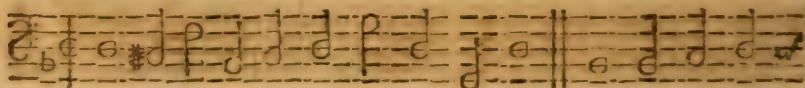
2d. Treble.



Tenor.

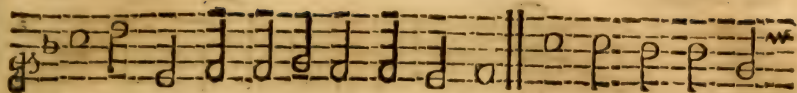


The Bass.

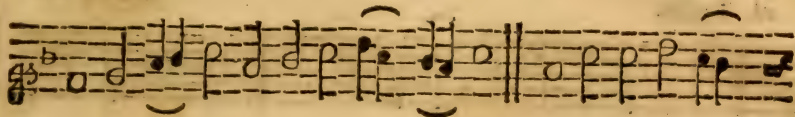


## Particular Measure.

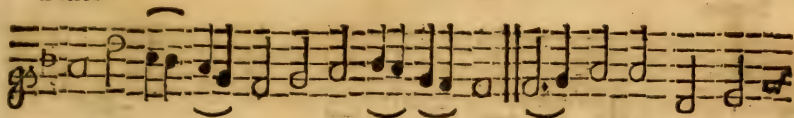
1st. Treble.



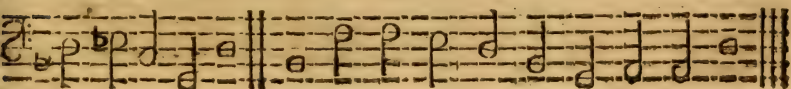
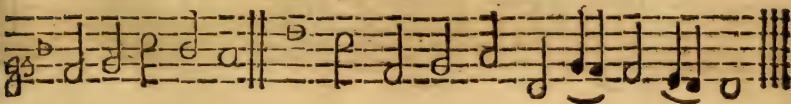
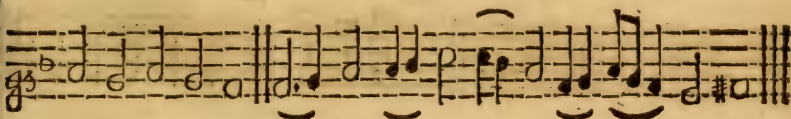
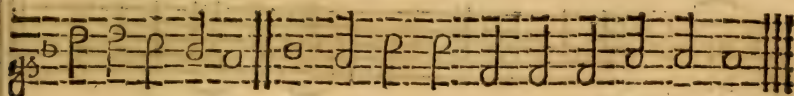
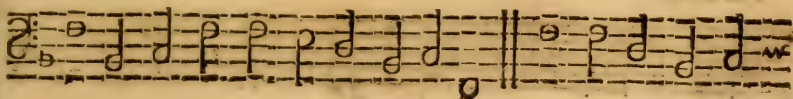
d2. Treble.



Tenor.



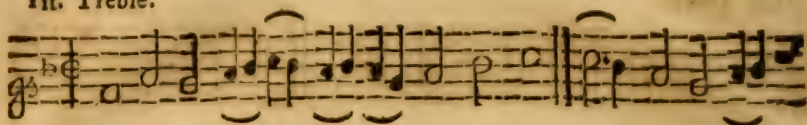
The Bass.



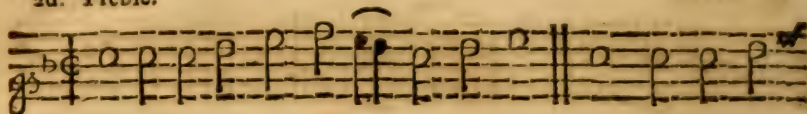


*Belford Tune, to the Old 50th. Psalm. Particular Measure.*

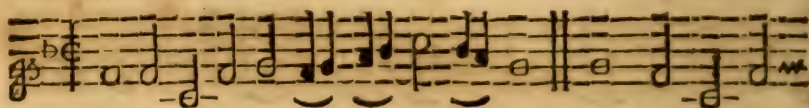
1st. Treble.



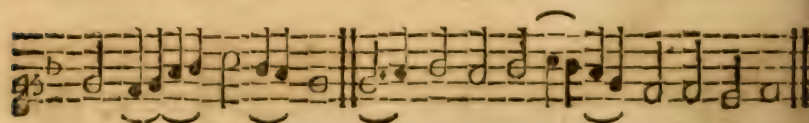
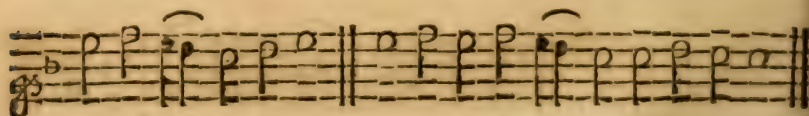
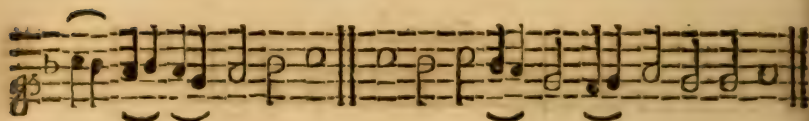
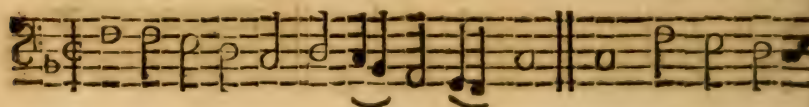
2d. Treble.



Tenor.

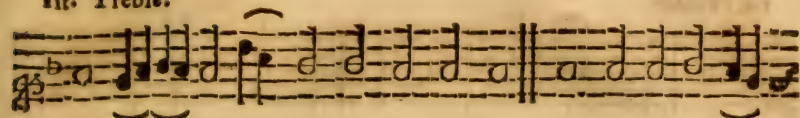


The Bass.

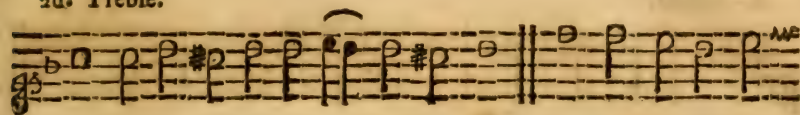


## Particular Measure,

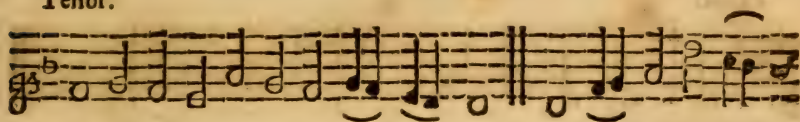
1st. Treble.



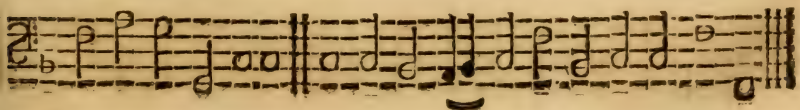
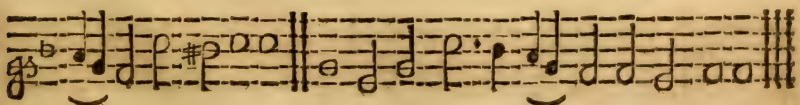
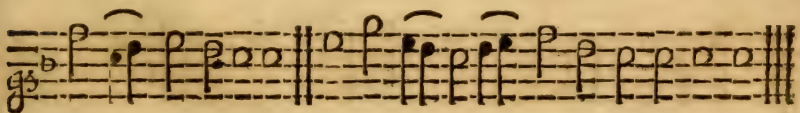
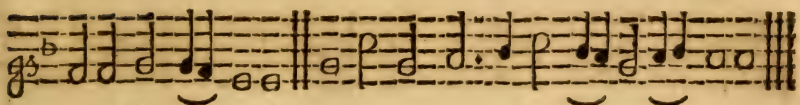
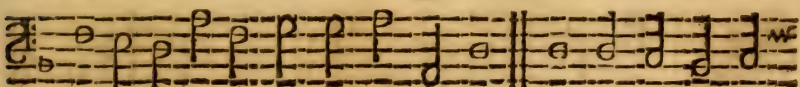
2d. Treble.



Tenor.

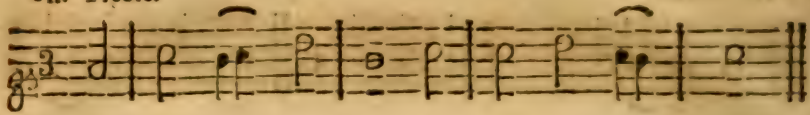


The Bass.

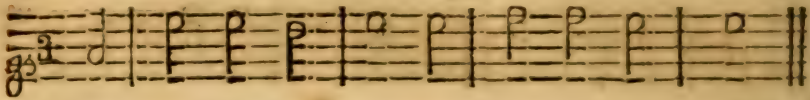


*Midgham. A New Tune to the Old 104th. Psal. Partic. Measure.*

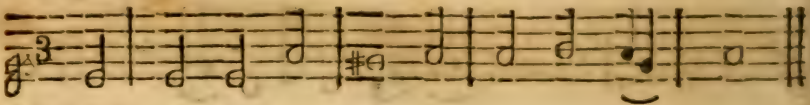
1st. Treble.



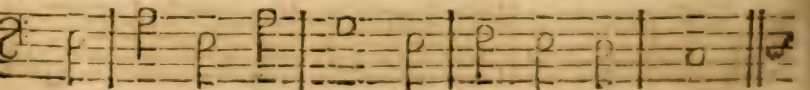
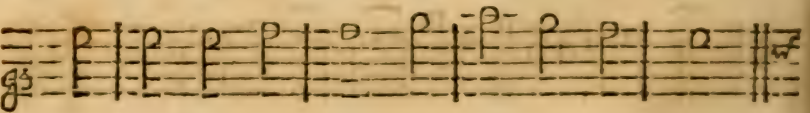
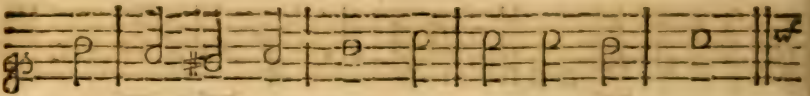
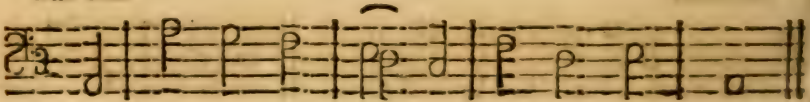
2d. Treble.



Tenor.



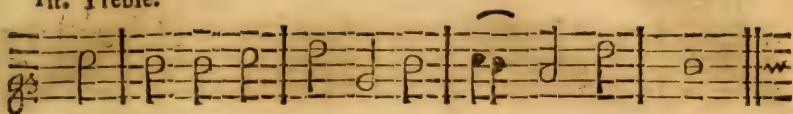
The Bass.



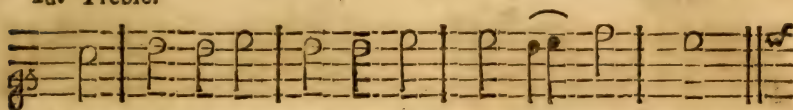


## Particular Measure.

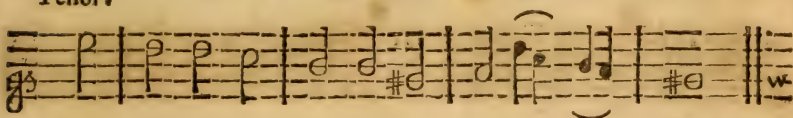
1st. Treble.



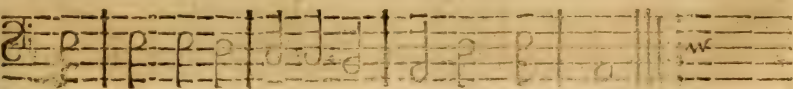
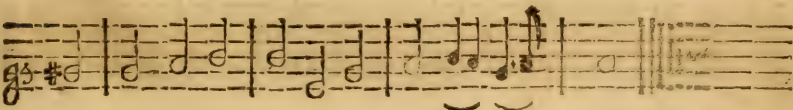
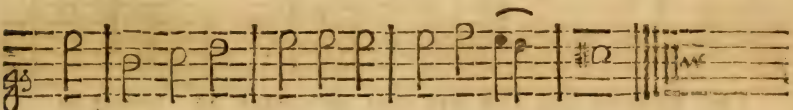
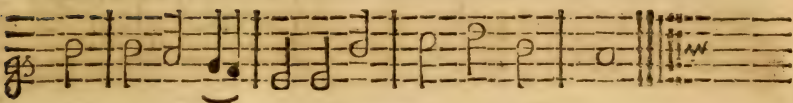
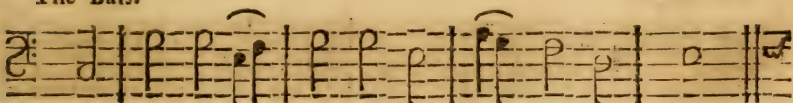
2d. Treble.



Tenor.

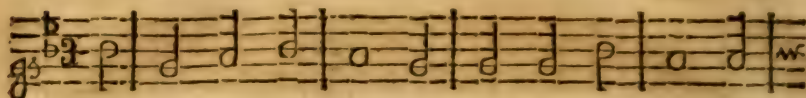


The Bass.

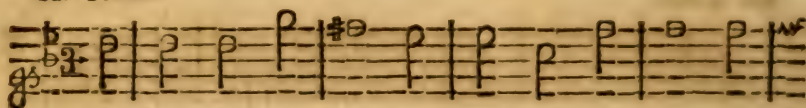


*The Old 104th. Psalm Tune. Particular Measure.*

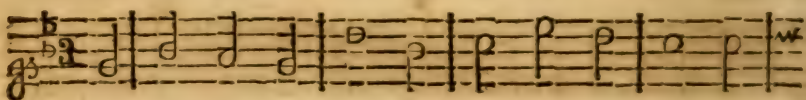
1st. Treble.



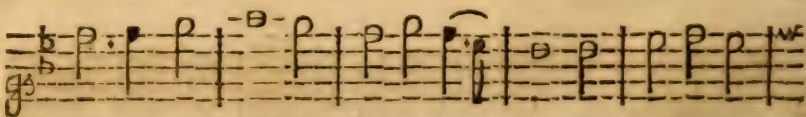
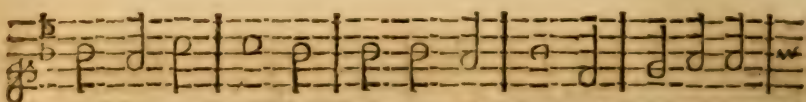
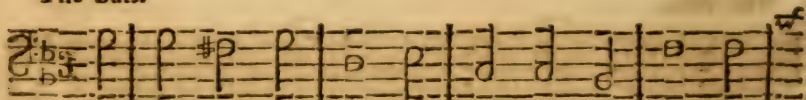
2d. Treble.



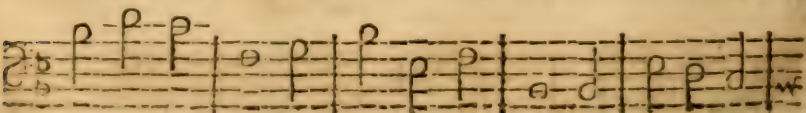
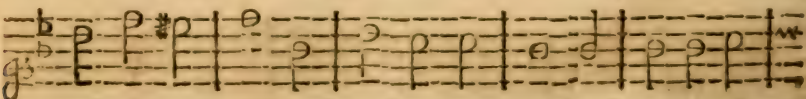
My soul, praise the Lord, speak good of his Name, O



The Bass.

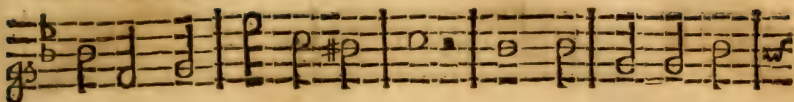


Lord our great God, how dost thou ap-pear! So passing in

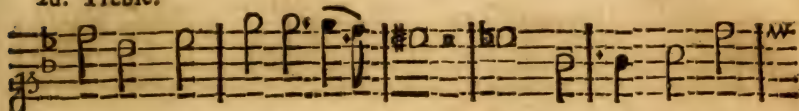


## Particular Measure.

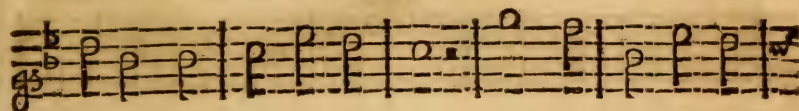
1st. Treble.



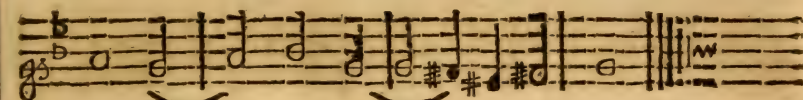
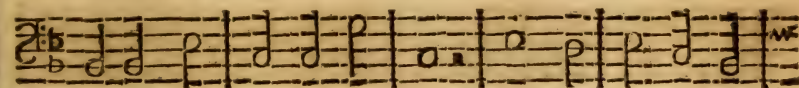
2d. Treble.



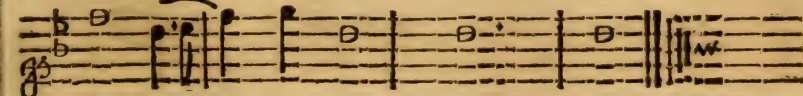
glory, that great is thy fame: Honour and Ma—jesty—



The Bass.



—ty in thee shi—ne most clear.



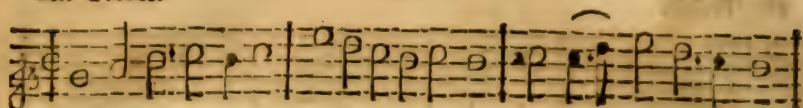
—ty in thee shine most clear.



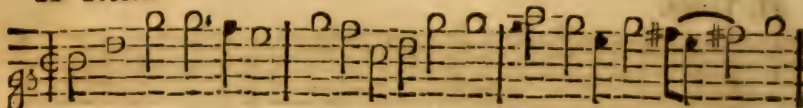


*The iijth. Psalm Tune. Particular Measure.*

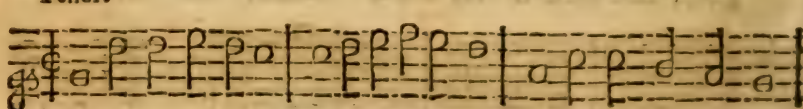
1st. Treble.



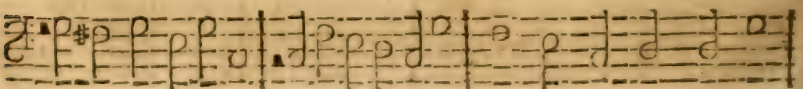
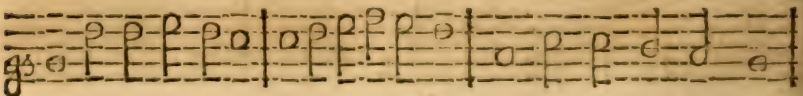
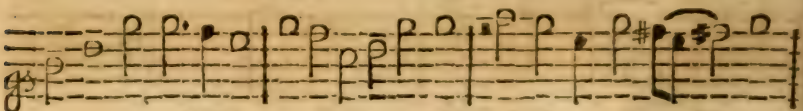
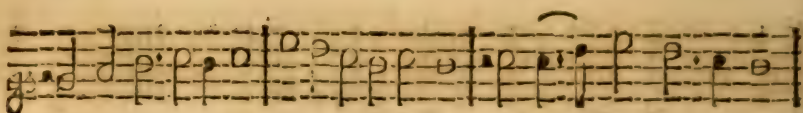
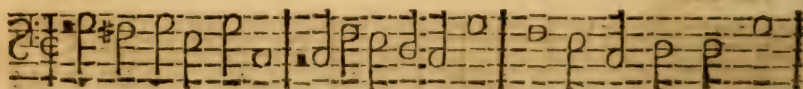
2d. Treble.



Tenor.

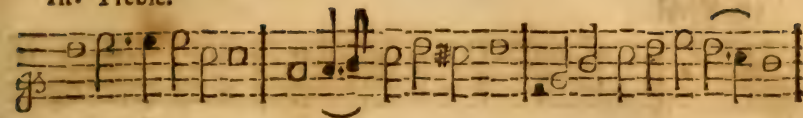


The Bass.

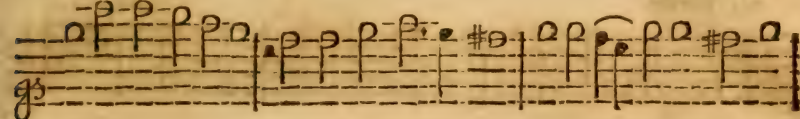


## Particular Measure;

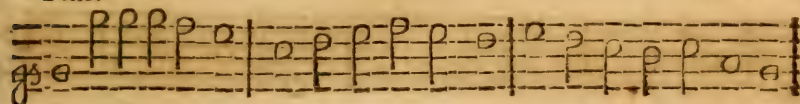
1st. Treble.



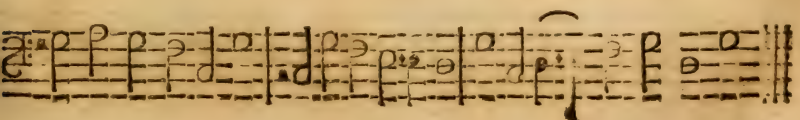
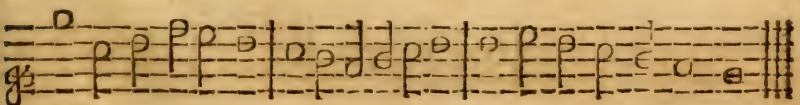
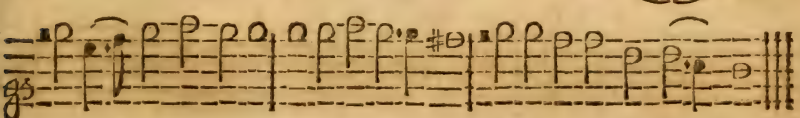
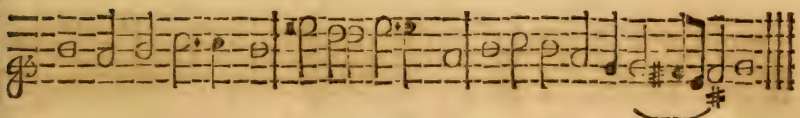
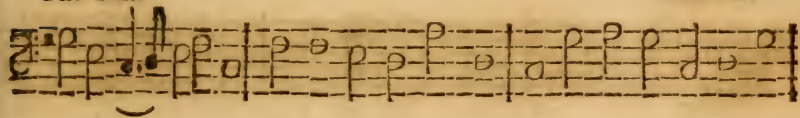
2d. Treble.



Tenor.

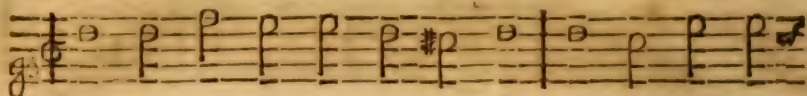


The Bass.

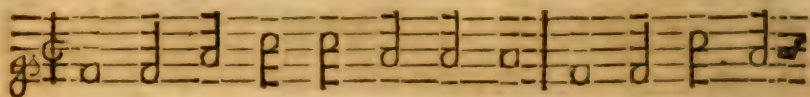


*The Old 112th. Psalm Tune; Particular Measure;*

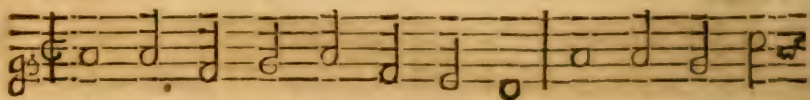
1st. Treble.



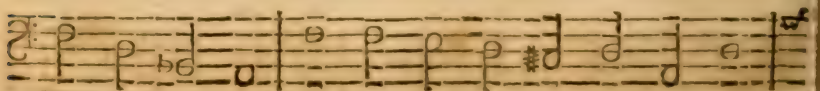
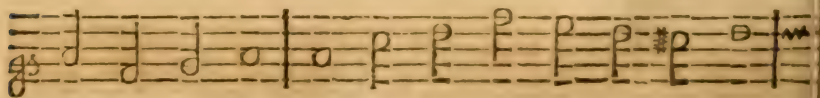
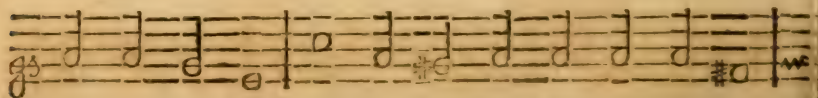
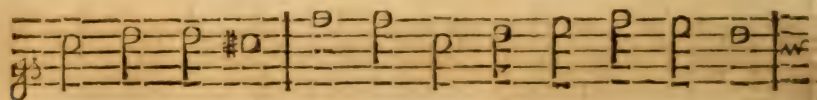
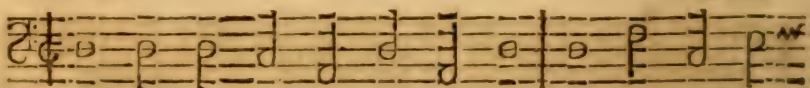
2d. Treble.



Tenor.



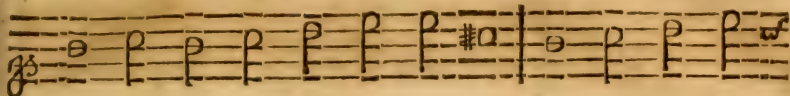
The Bass.



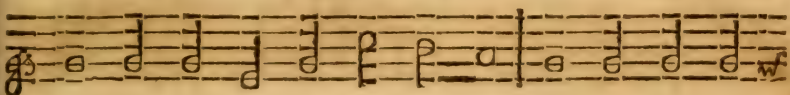


## Particular Measure.

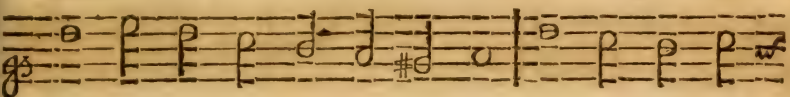
1st. Treble.



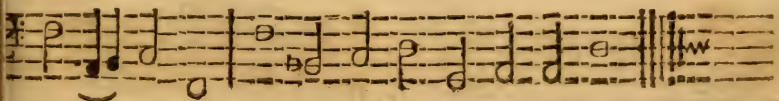
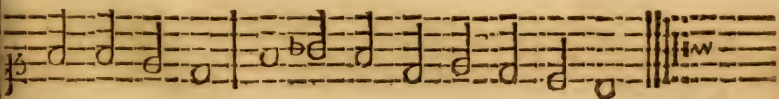
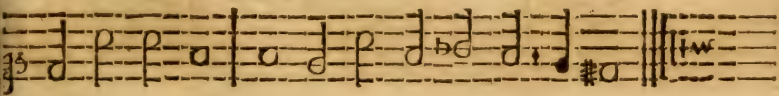
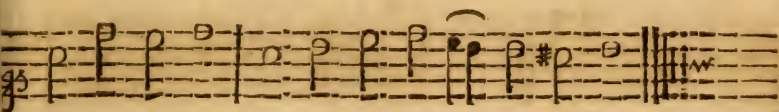
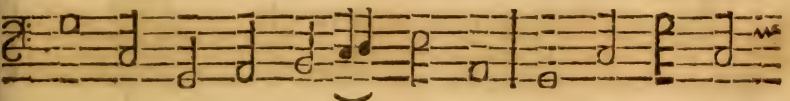
2d. Treble.

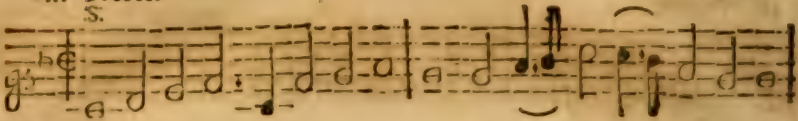
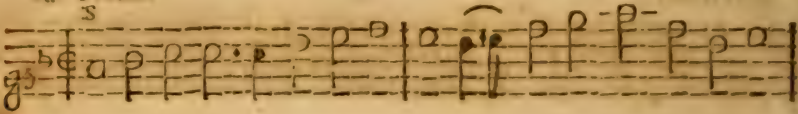
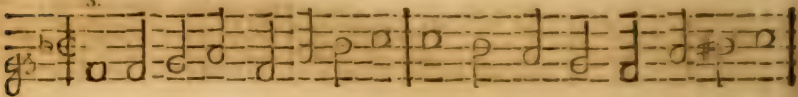
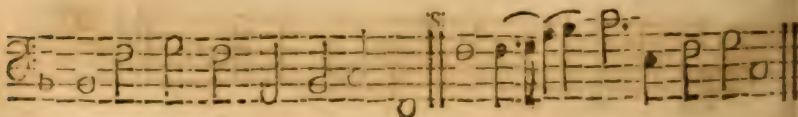
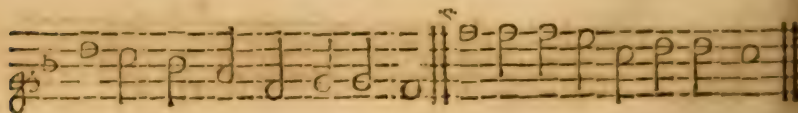
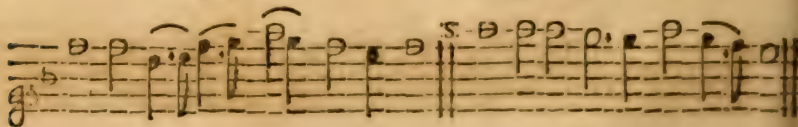
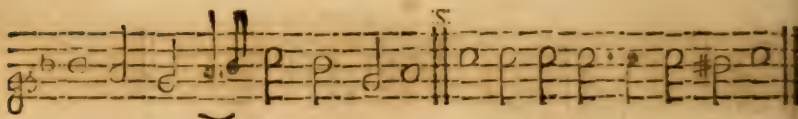
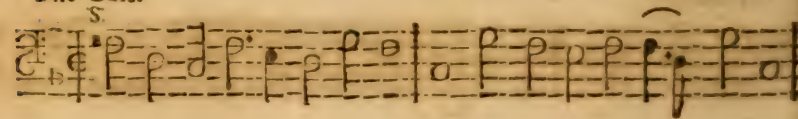


Tenor.



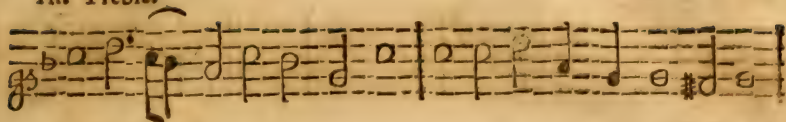
The Bass.



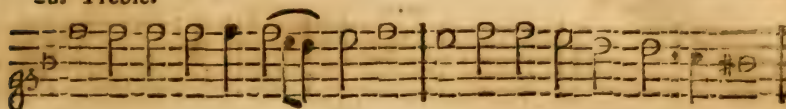
*The Old 113th. Psalm Tune Proper. Particular Measure;*1st. Treble.  
S.2d. Treble.  
S.Tenor.  
S.The Bass.  
S.

## Particular Measure,

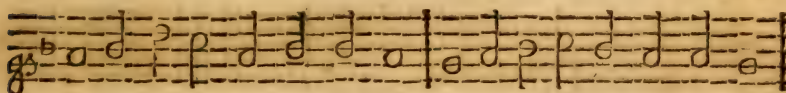
1st. Treble.



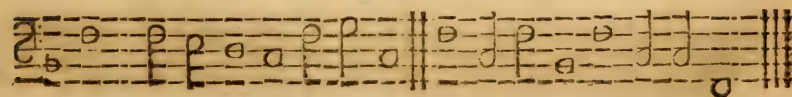
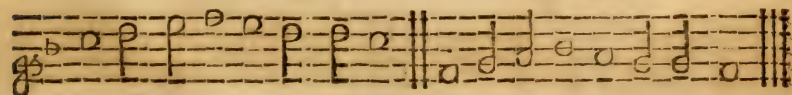
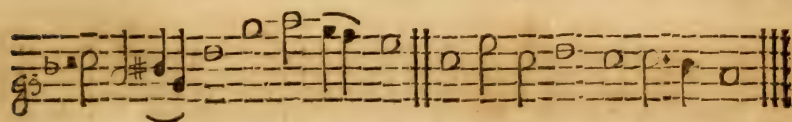
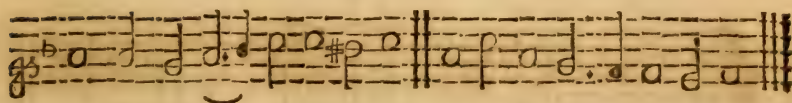
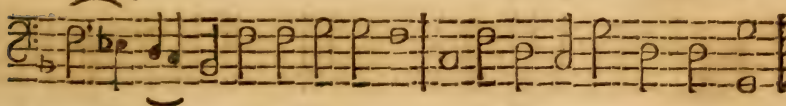
2d. Treble.



Tenor.



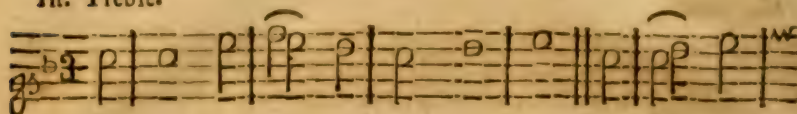
The Bass.



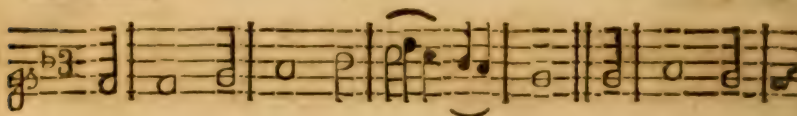


*A New Tune to the 113th. Psalm. Particular Measure.*

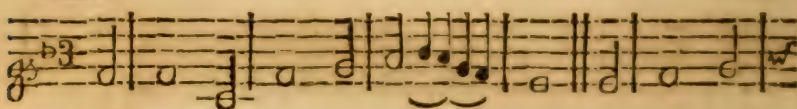
1st. Treble.



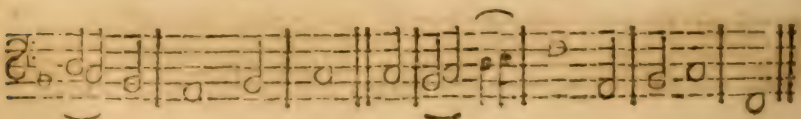
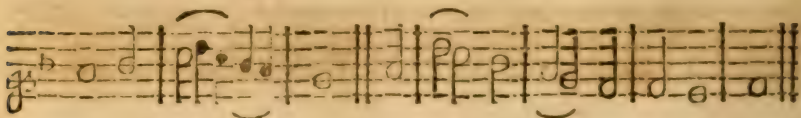
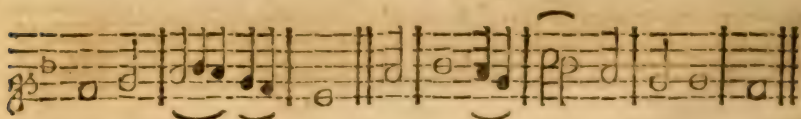
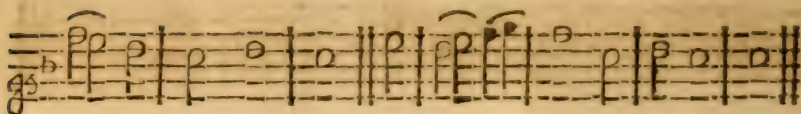
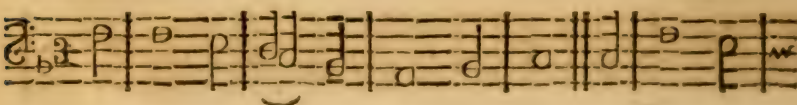
2d. Treble,



Tenor.

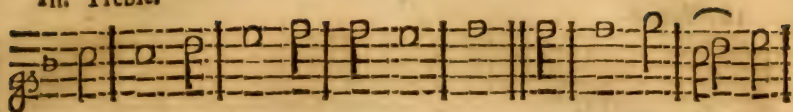


The Bass.

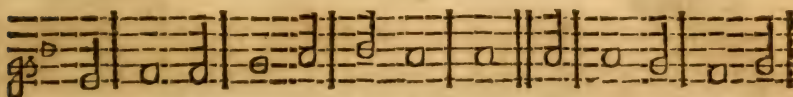


Particular Measure;

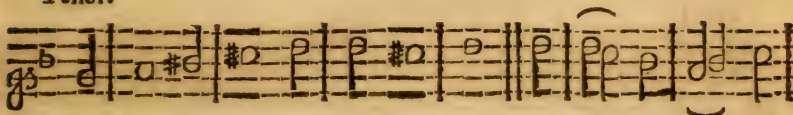
1st. Treble.



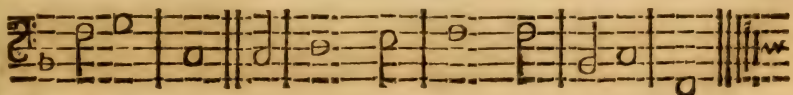
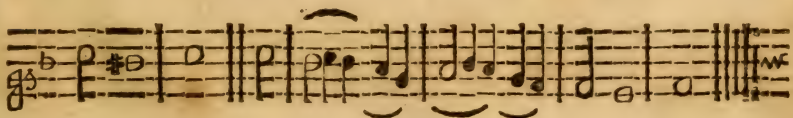
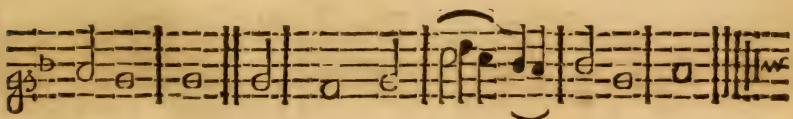
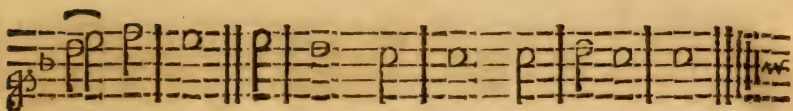
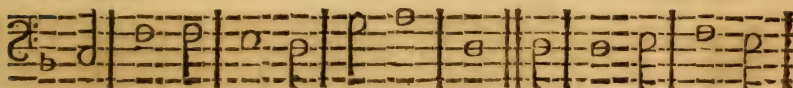
2d. Treble.



Tenor.

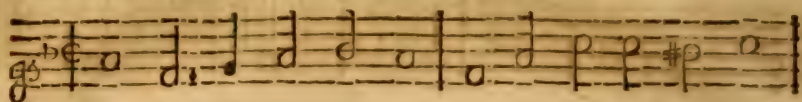


The Bass.

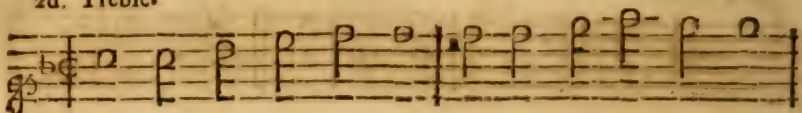


*The Old 120th. Psalm Tune. Particular Measure.*

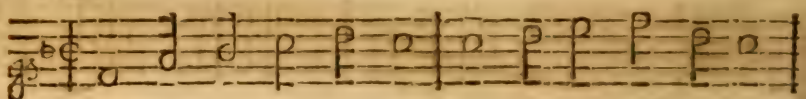
1st. Treble.



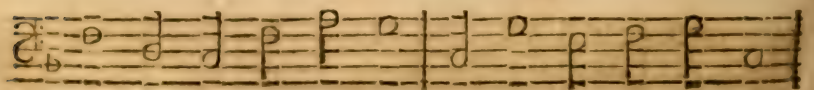
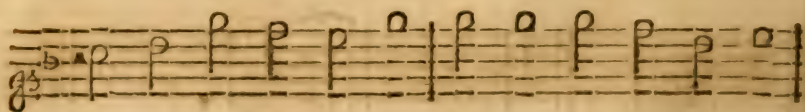
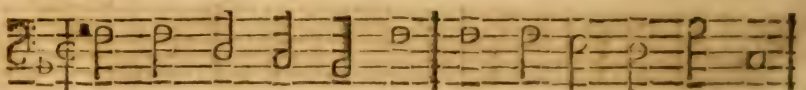
2d. Treble.



Tenor.



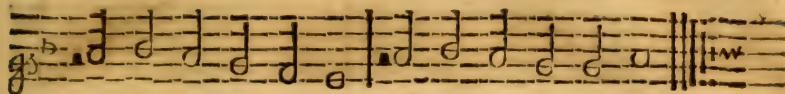
The Bass.



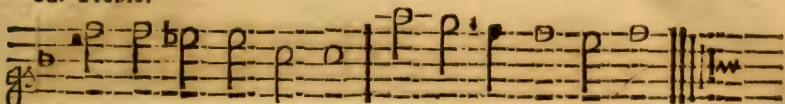


## Particular Measure.

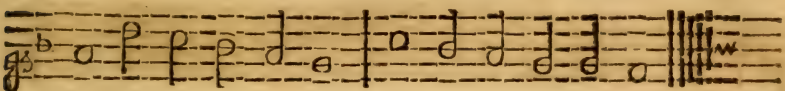
1st. Treble.



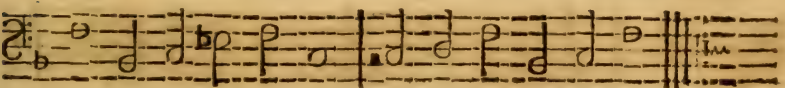
2d. Treble.



Tenor.

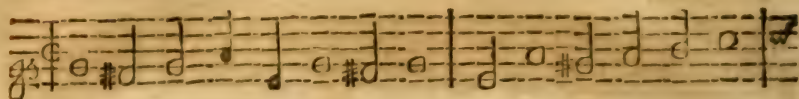


The Bass.



*The Old 121st. Psalm Tune. Particular Measure.*

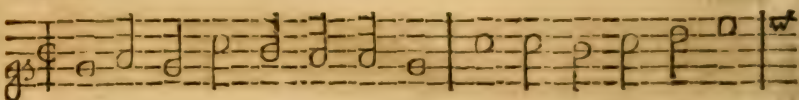
1st. Treble.



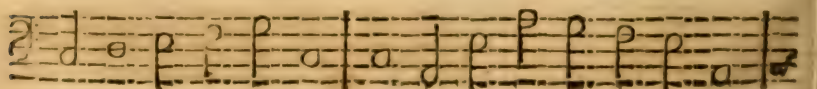
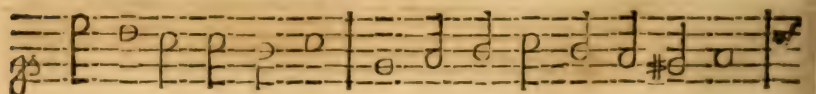
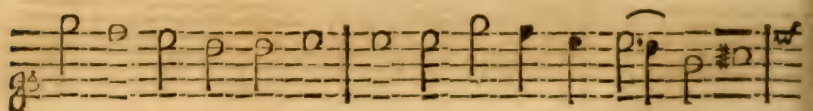
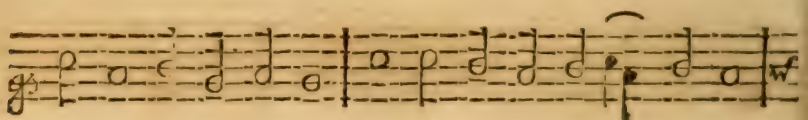
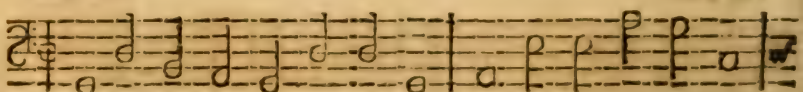
2d. Treble.



Tenor.

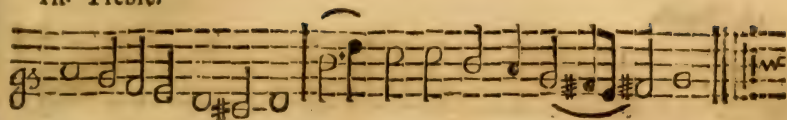


The Bass.

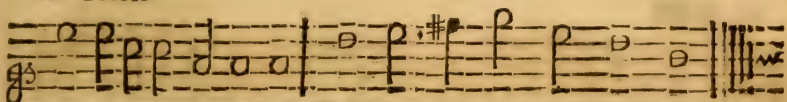


## Particular Measure.

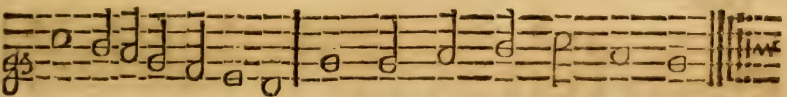
1st. Treble.



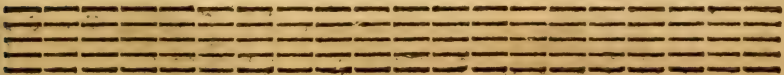
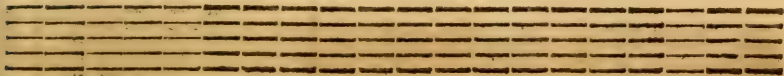
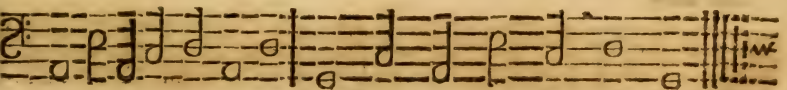
2d. Treble.



Tenor.



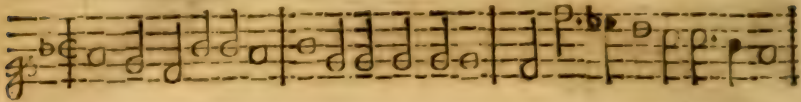
The Bass.



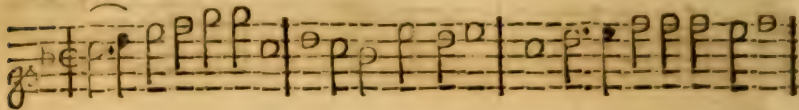


*The Old 122d. Psalm Tune. Particular Measure.*

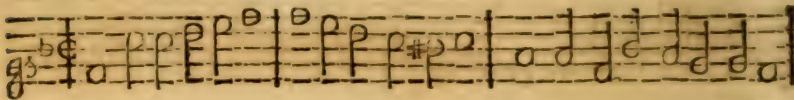
1st. Treble.



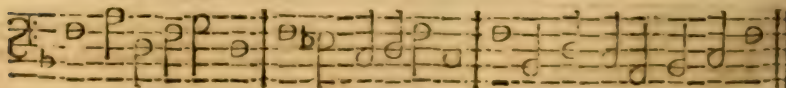
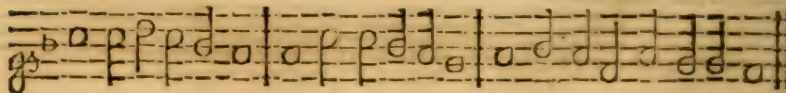
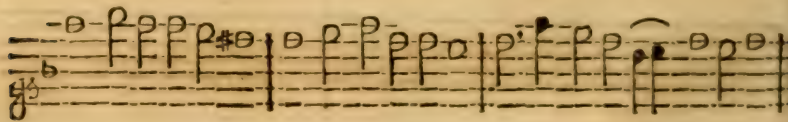
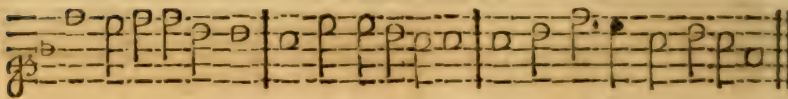
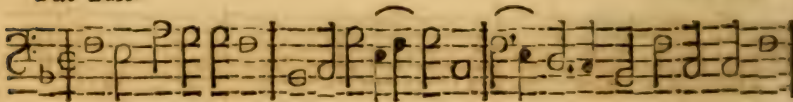
2d. Treble.



Tenor.

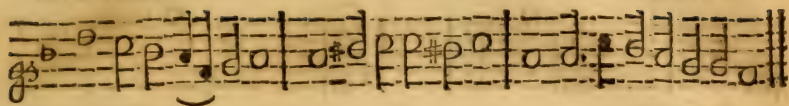


The Bass.

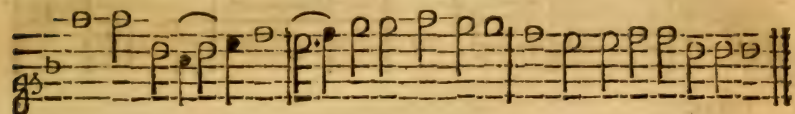


## Particular Measure.

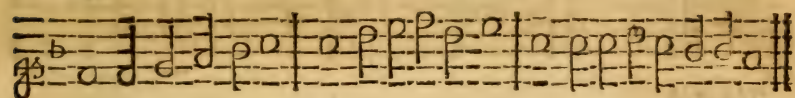
1st. Treble.



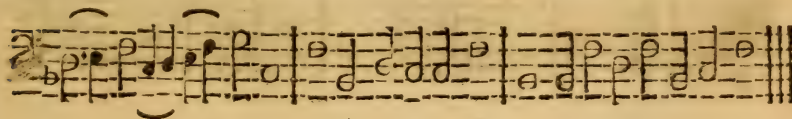
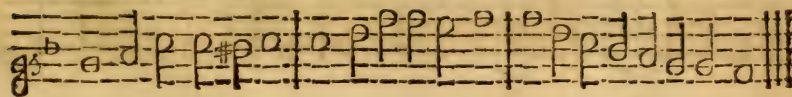
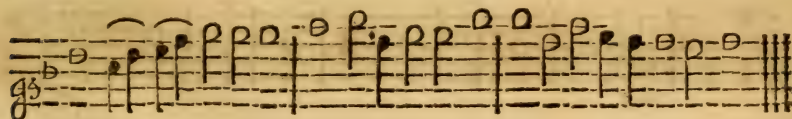
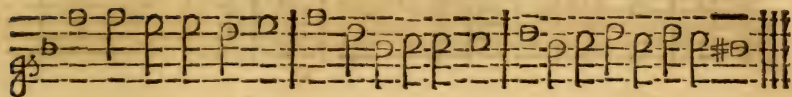
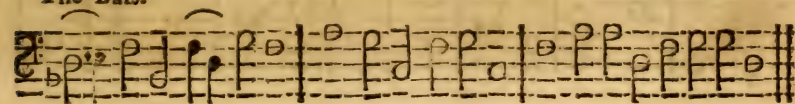
2d. Treble.



Tenor.

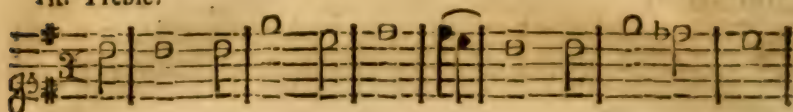


The Bass.

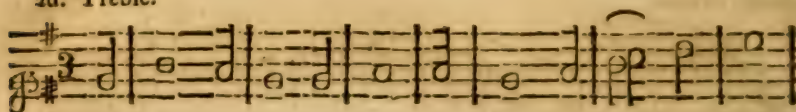


*Chichester New Tune, to Dr. Watts's 122d. Psalm.*

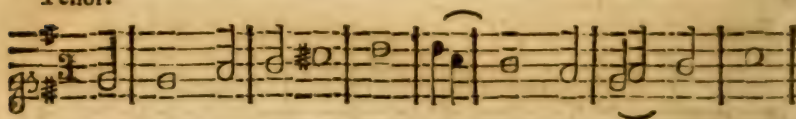
1st. Treble.



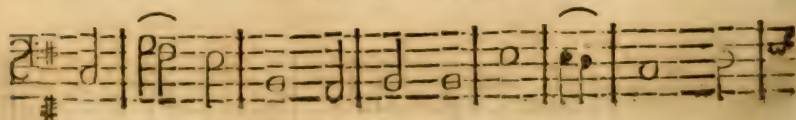
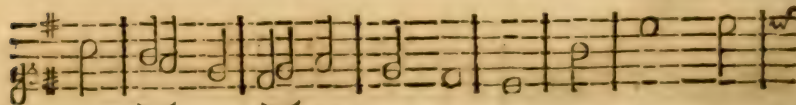
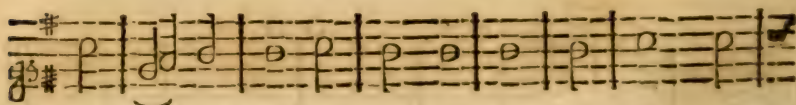
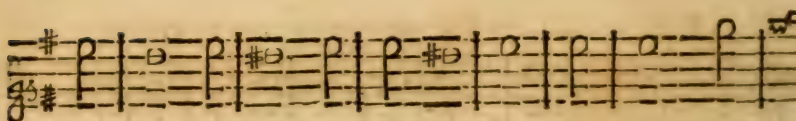
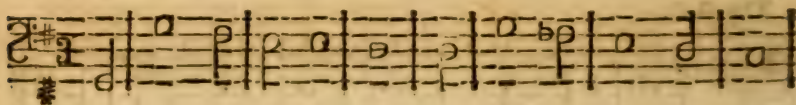
2d. Treble.



Tenor.



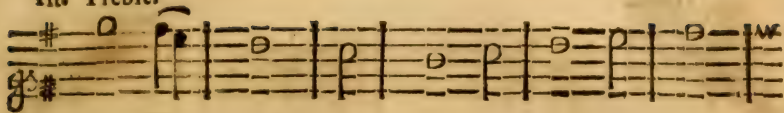
The Bass.



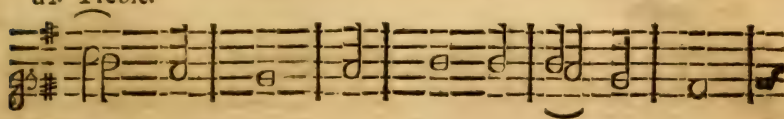


## Particular Measure.

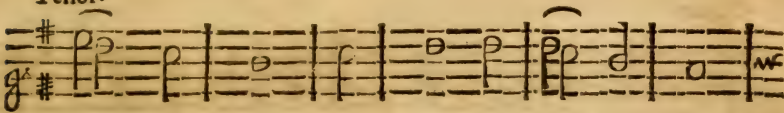
1st. Treble.



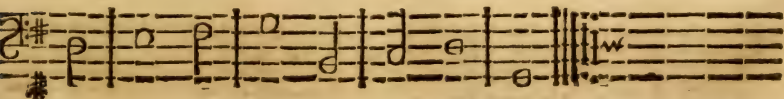
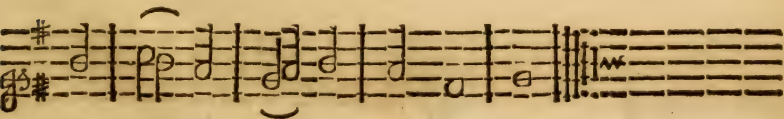
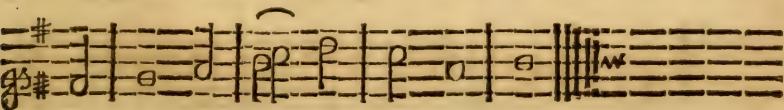
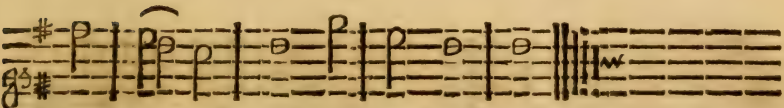
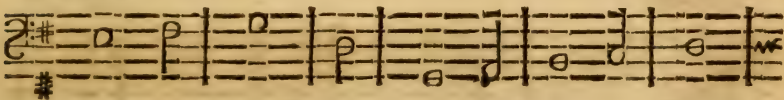
d2. Treble.



Tenor.

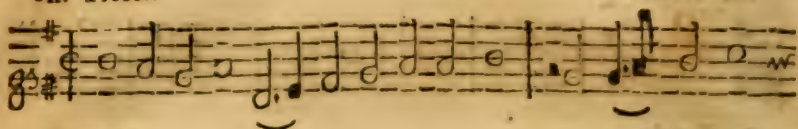


The Bass.

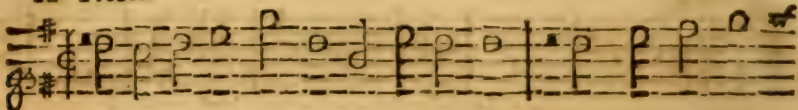


## The Old 124th. Psalm Tune. Particular Measure.

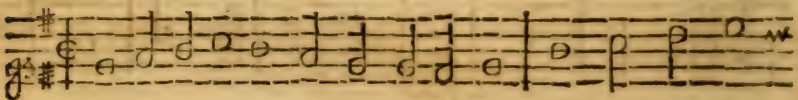
1. Treble.



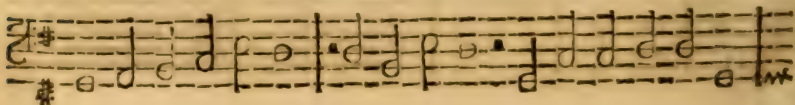
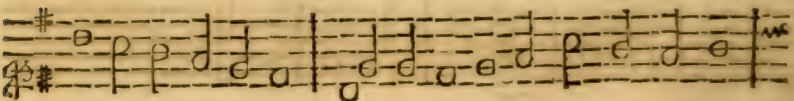
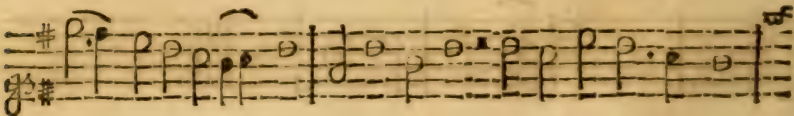
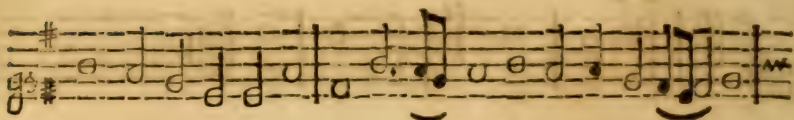
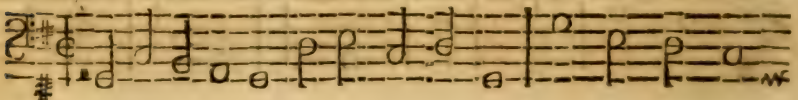
ad. Treble.



Tenor.

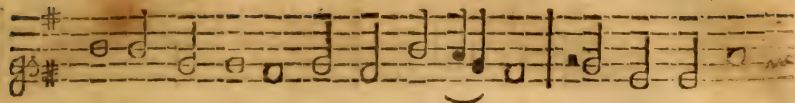


The Bass.

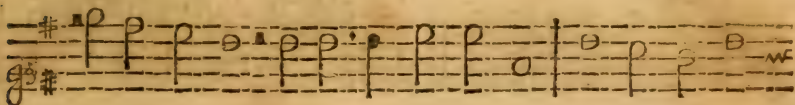


## Particular Measure;

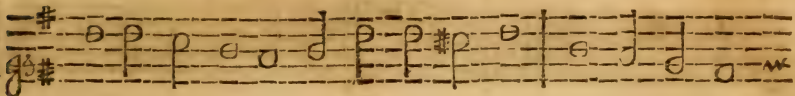
1st. Treble.



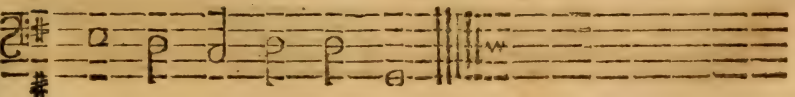
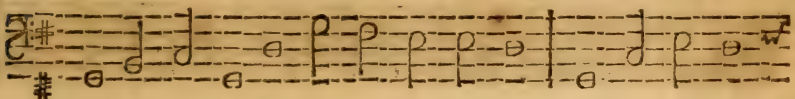
2d. Treble.



Tenor.



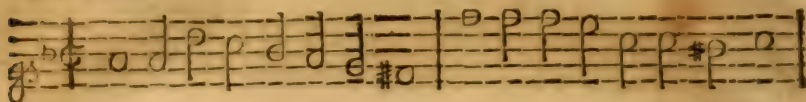
The Bass.





*The Old 125th. Psalm Tune. Particular Measure.*

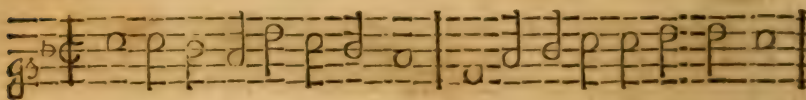
1st. Treble.



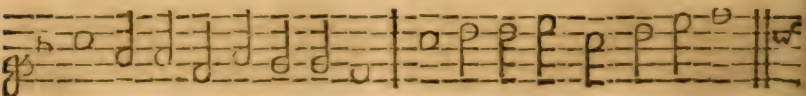
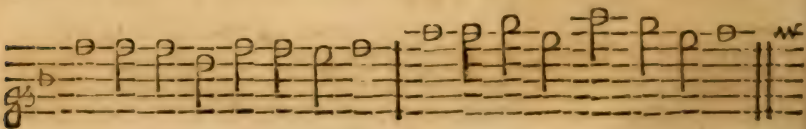
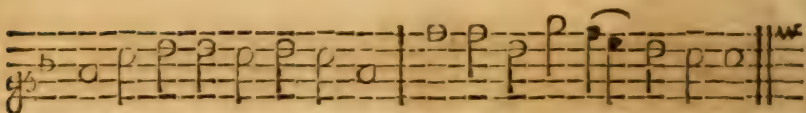
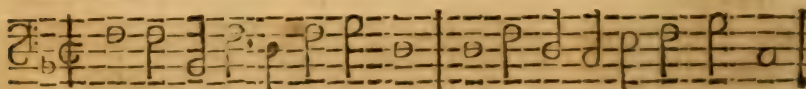
2d. Treble.



Tenor.

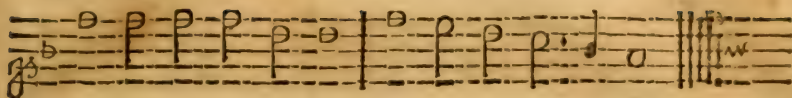


The Bass.

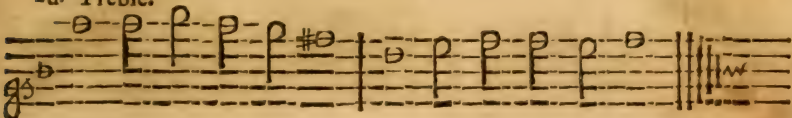


## Particular Measure.

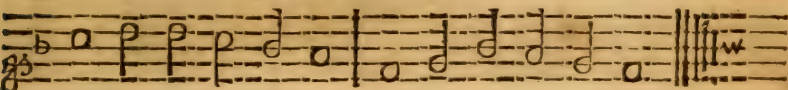
1st. Treble.



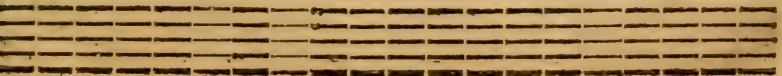
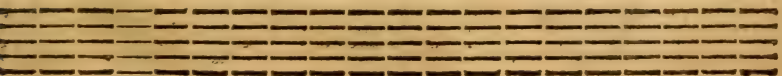
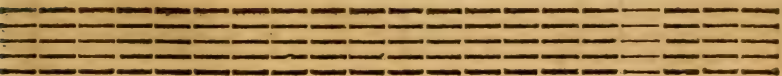
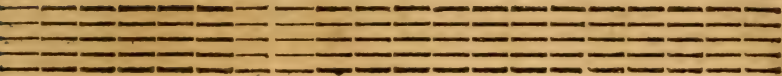
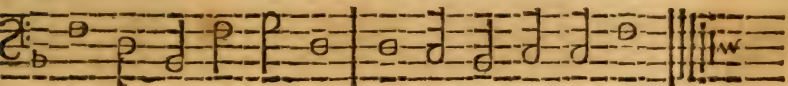
2d. Treble.



Tenor.

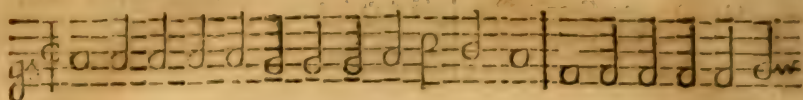


The Bass.

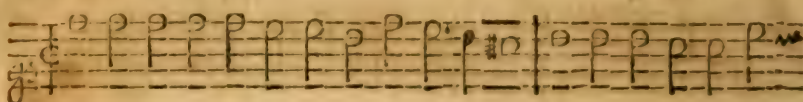


*The Old 126th. Psalm Tune. Particular Measure.*

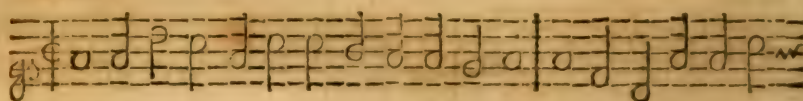
1st. Treble.



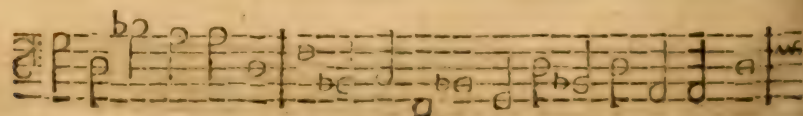
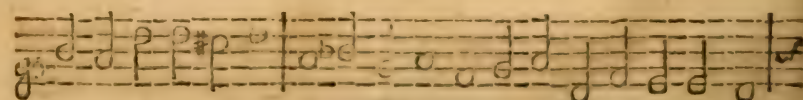
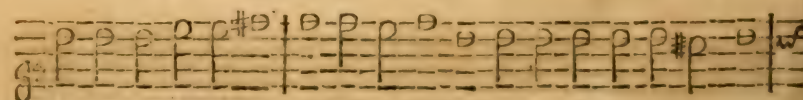
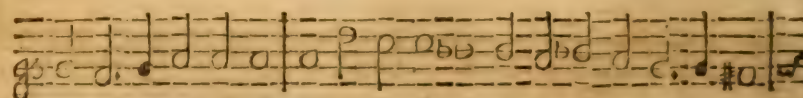
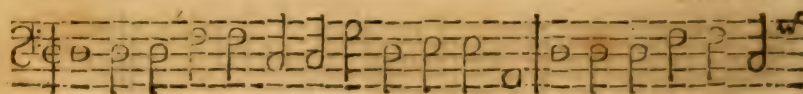
2d. Treble.



Tenor.



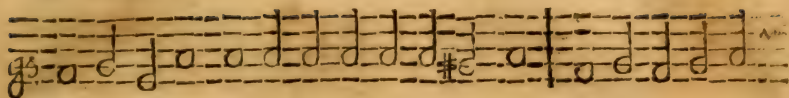
The Bass.



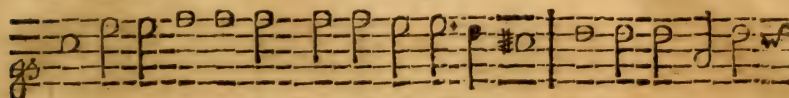


## Particular Measure.

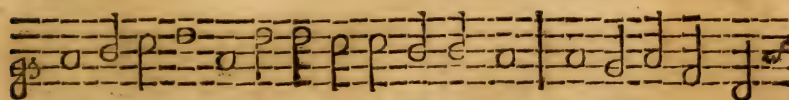
1st. Treble.



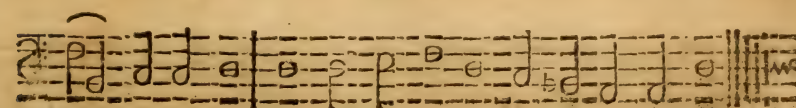
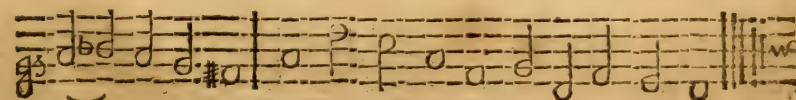
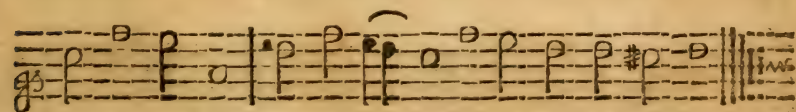
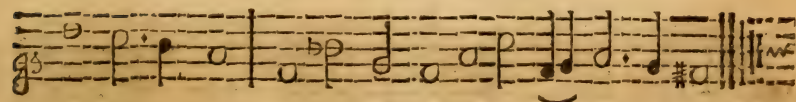
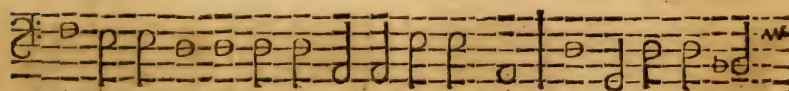
2d. Treble.



Tenor.

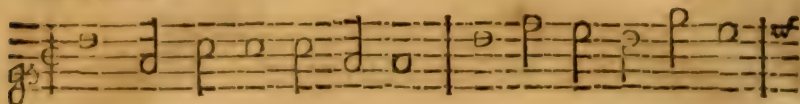


The Bass.

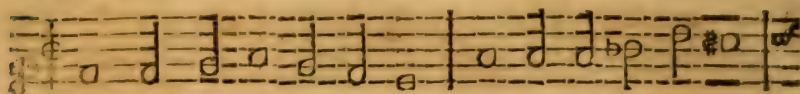


*The Old 130th. Psalm Tune. Particular Measure.*

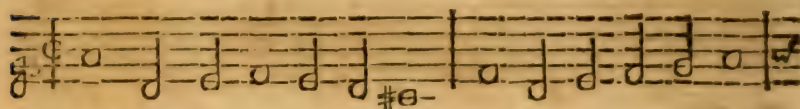
1st. Treble.



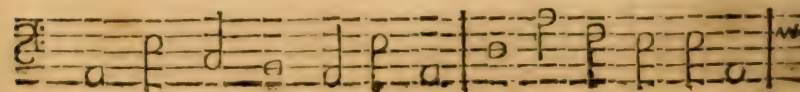
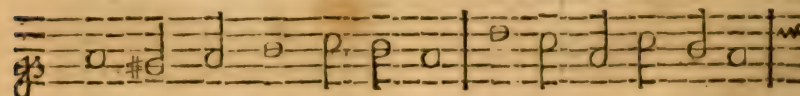
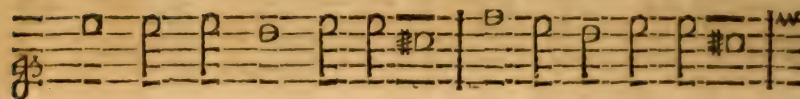
2d. Treble.



Tenor.

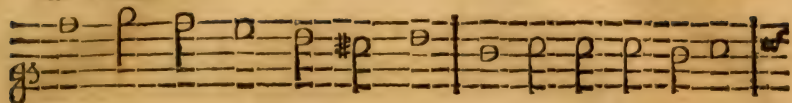


The Bass.

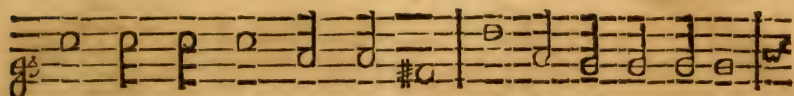


### Particular Measure.

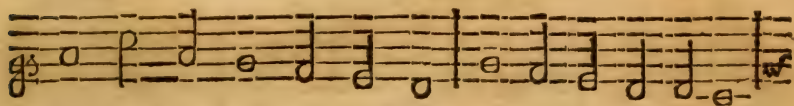
1st. Treble:



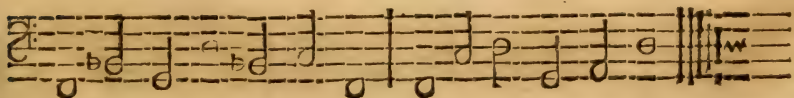
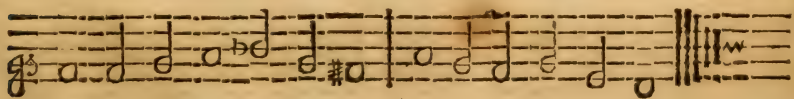
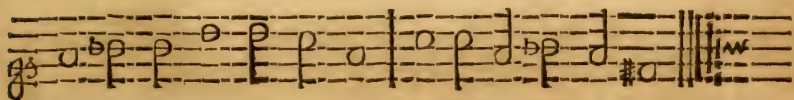
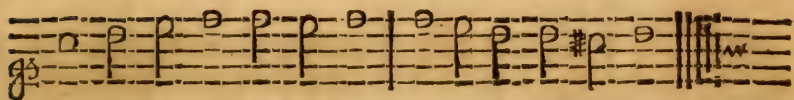
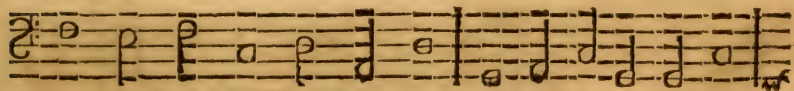
2d. Treble.



Tenor.



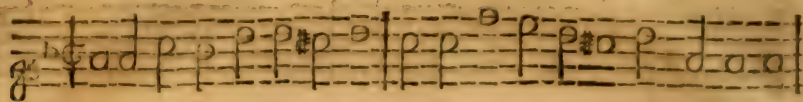
## The Bass.



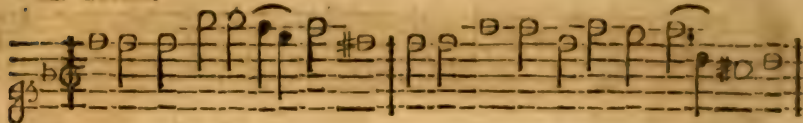


*The Old 136th. Psalm Tune. Particular Measure.*

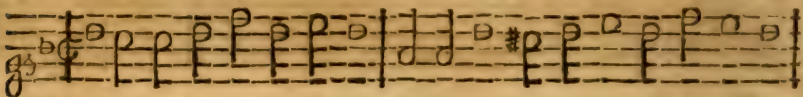
1st. Treble.



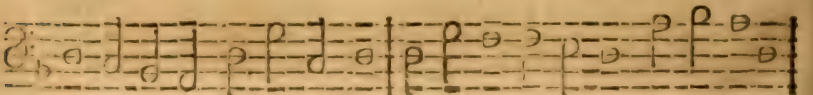
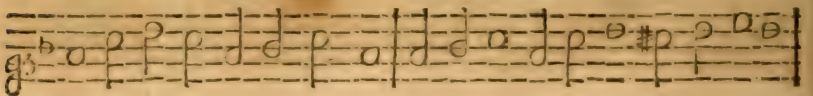
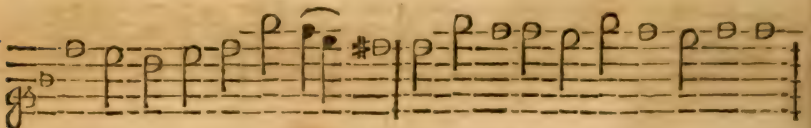
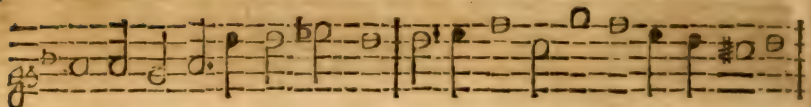
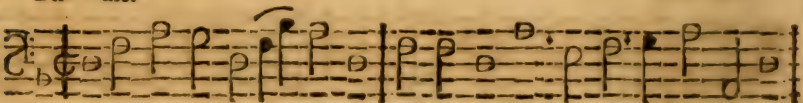
2d. Treble.



Tenor.

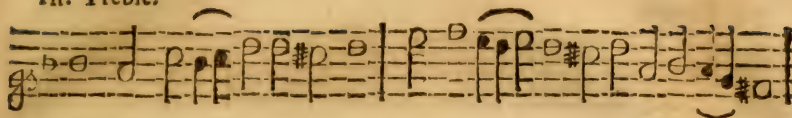


The Bass.

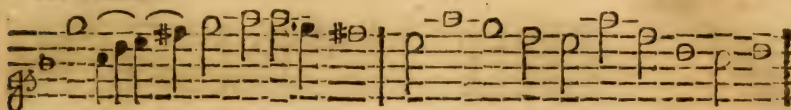


## Particular Measure.

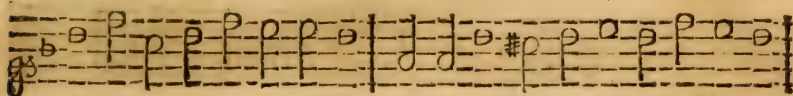
1st. Treble.



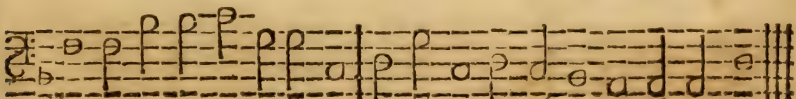
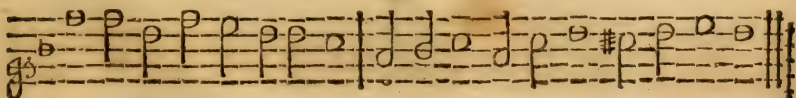
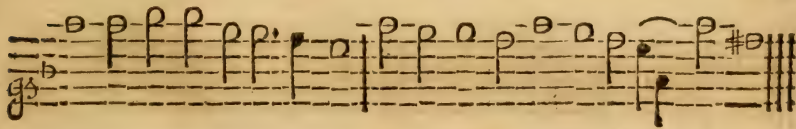
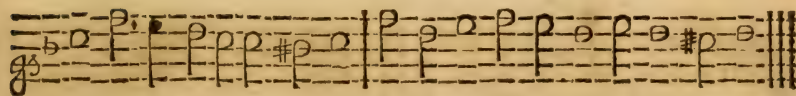
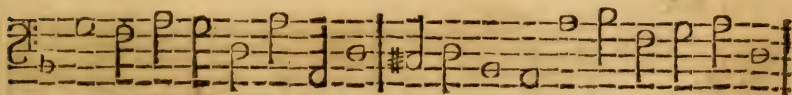
2d. Treble.



Tenor.

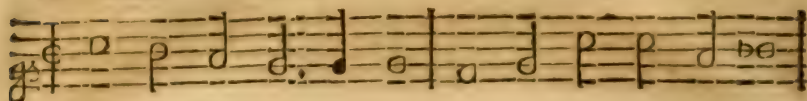


The Bass.



*The Old 148th. Psalm Tune. Particular Measure.*

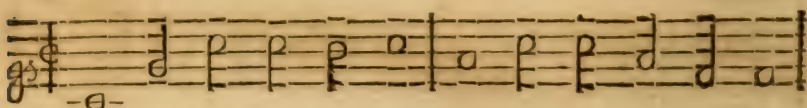
1st. Treble.



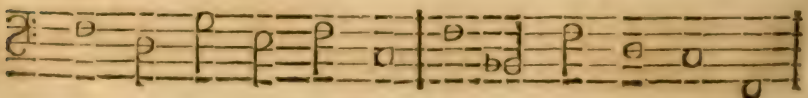
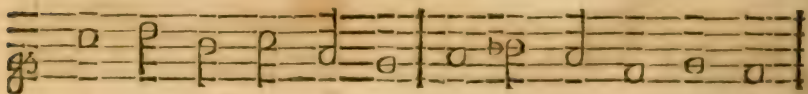
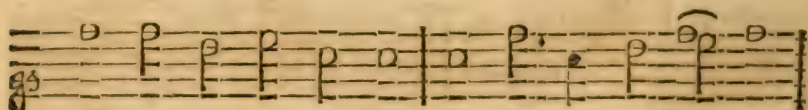
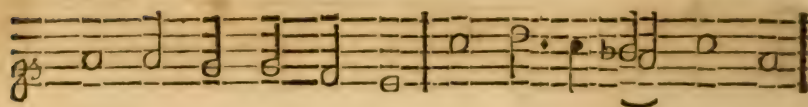
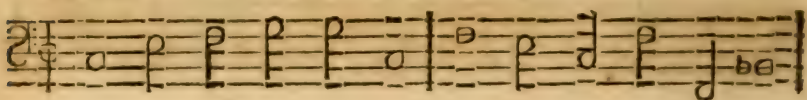
2d. Treble.



Tenor.



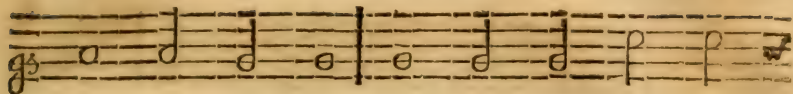
The Bass.



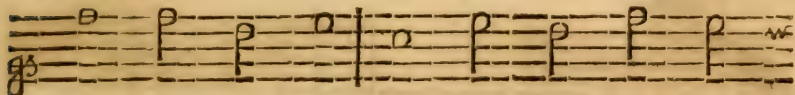


## Particular Measure.

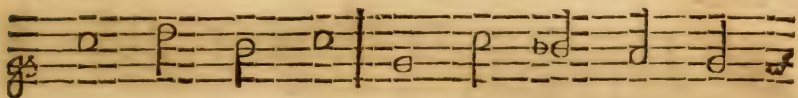
1st. Treble.



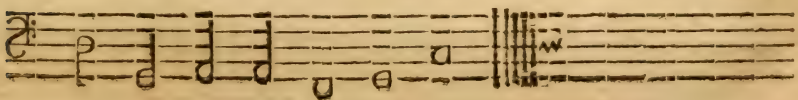
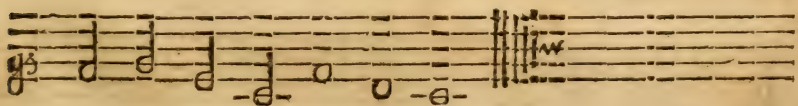
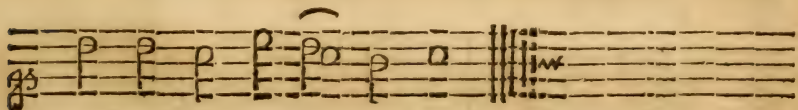
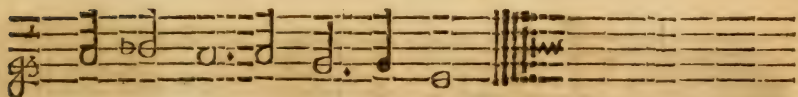
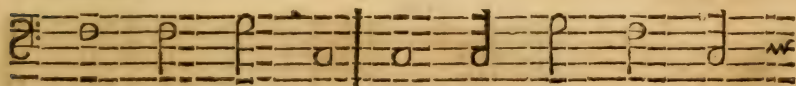
2d. Treble.



Tenor.

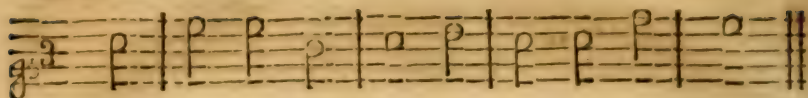


The Bass.

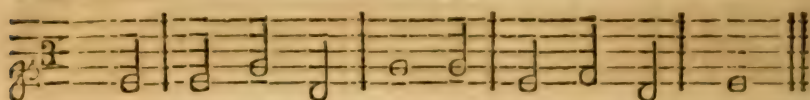


*Hamover Tune. Particular Measure.*

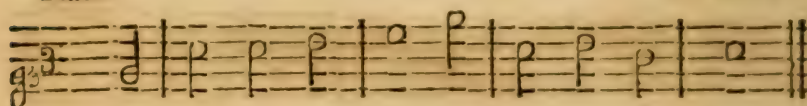
1st. Treble.



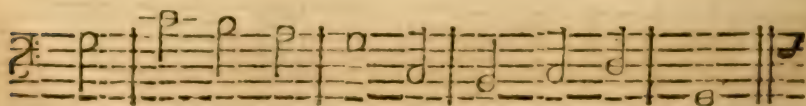
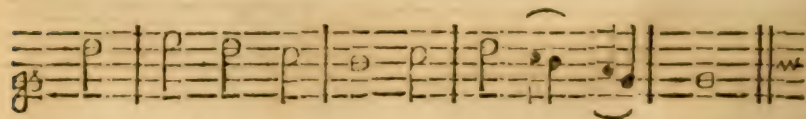
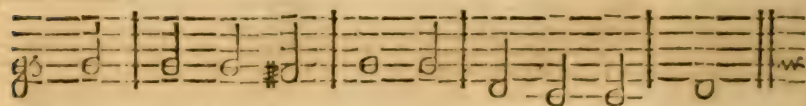
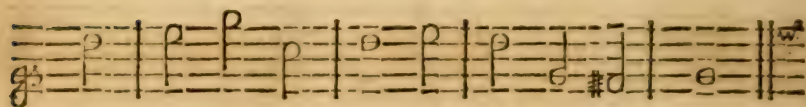
2d. Treble.



Tenor.

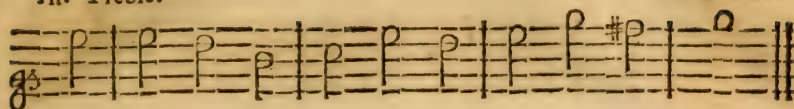


The Bass.

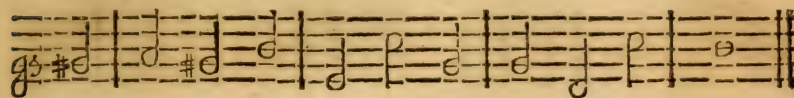


## Particular Measure.

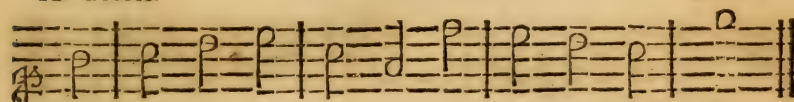
1st. Treble.



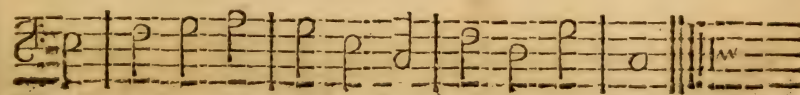
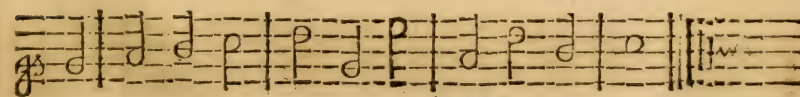
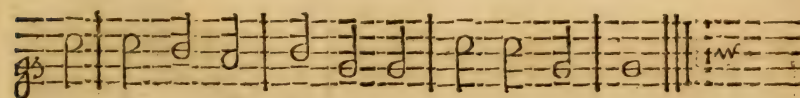
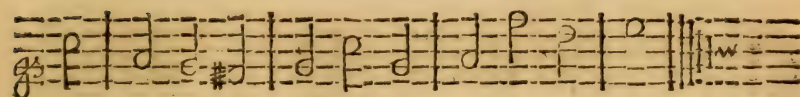
Tenor.



2d. Treble.



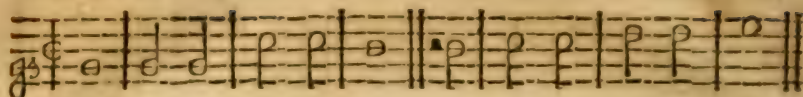
The Bass.



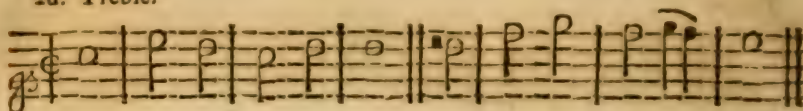


*Bath Tune, to the 148th. Psalm.*

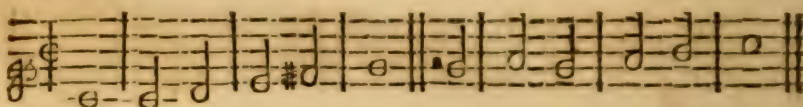
1st. Treble.



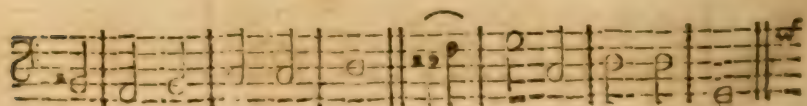
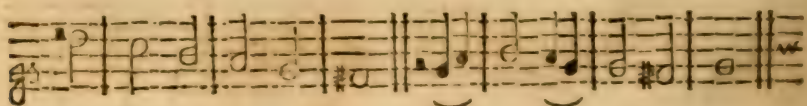
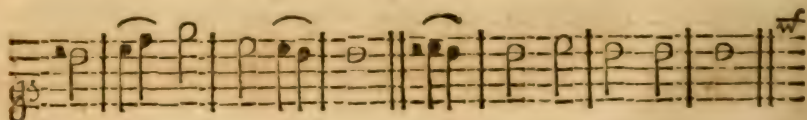
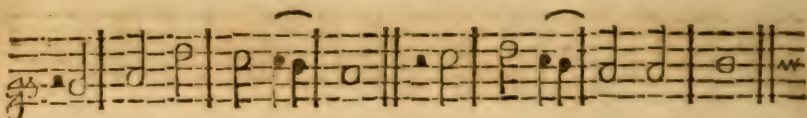
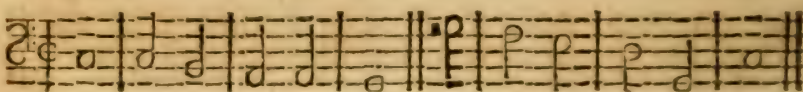
2d. Treble.



Tenor.

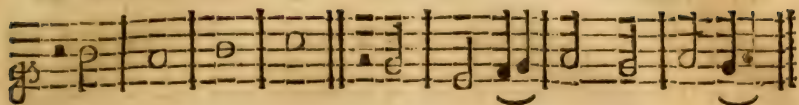


The Bass.



## Particular Measure.

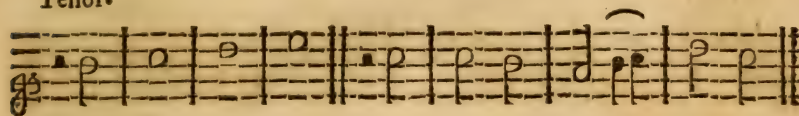
1st. Treble.



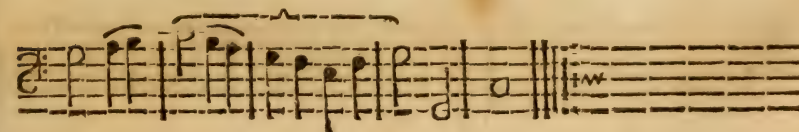
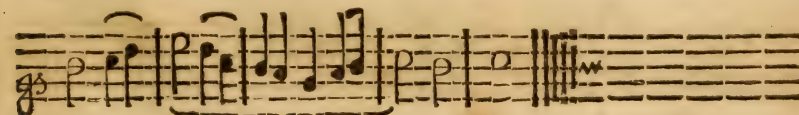
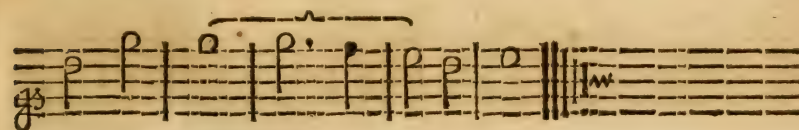
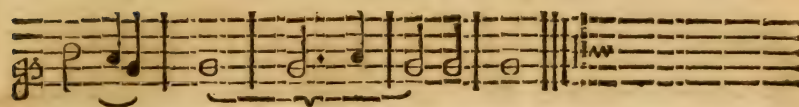
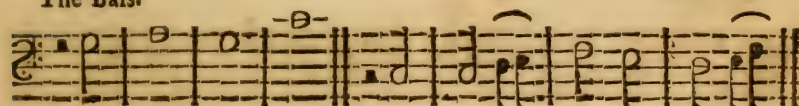
d2. Treble:



Tenor.



The Bass.



*Christ Church Tune. Particular Measure.*

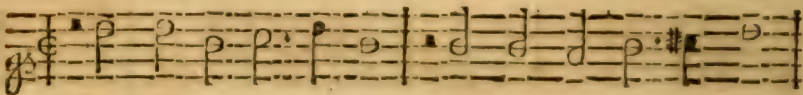
1st. Treble.



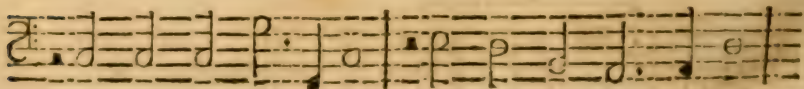
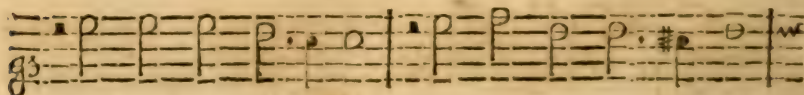
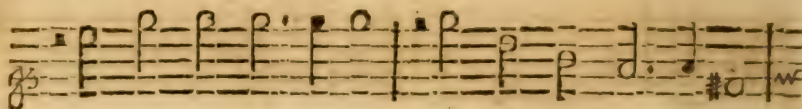
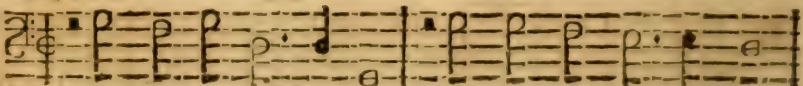
2d. Treble.



Tenor.



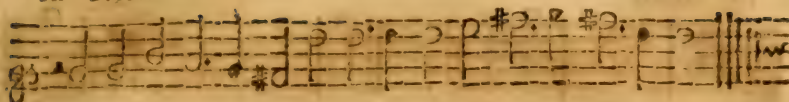
The Bass.





## Particular Measure,

1st. Treble.



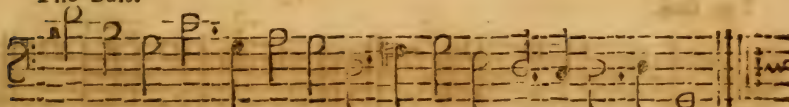
2d. Treble.



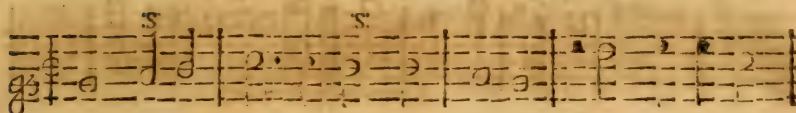
Tenor.



The Bass.



## A CANON in the 4th. and 8th. below.



Non nobis Do-mi-ne, non nobis, Sed no-mi-ni

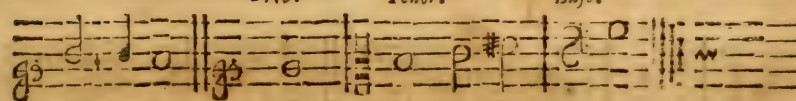


tuo da Glo-ri-am, sed no-mi-ni tuo da

Treb.

Tenor.

Bass.

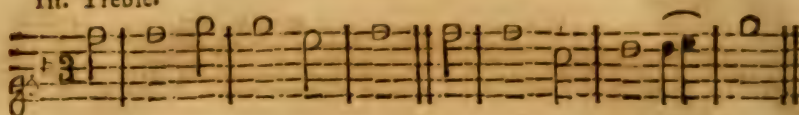


Glo-ri-am.

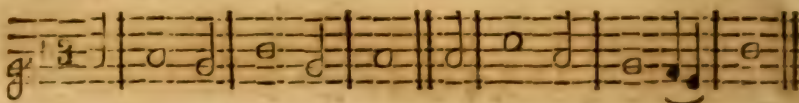
Non nobis &amp;c. No, &amp;c.

*Long Billington as the 25th. Short Metre Double.*

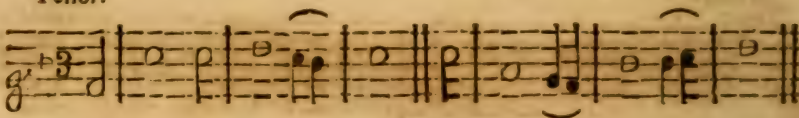
1st. Treble.



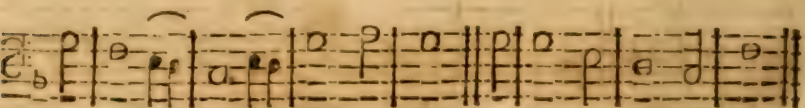
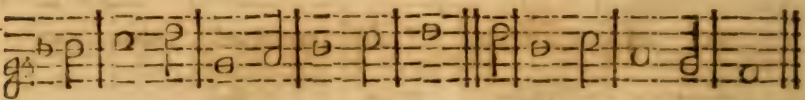
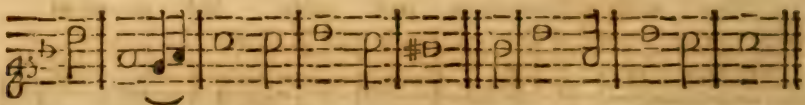
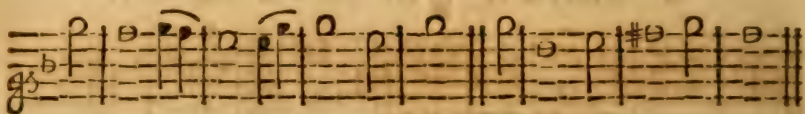
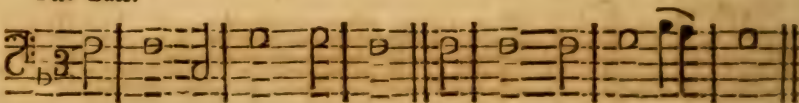
2d. Treble.



Tenor.

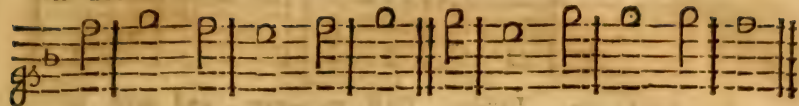


The Bass.

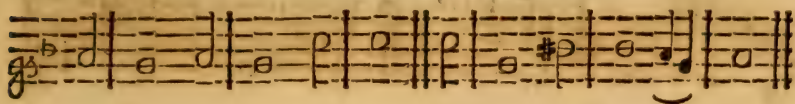


## Short Metre Double.

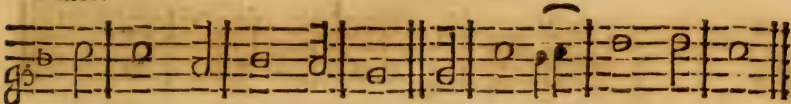
1st. Treble.



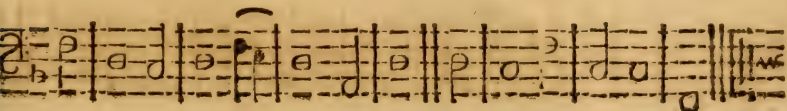
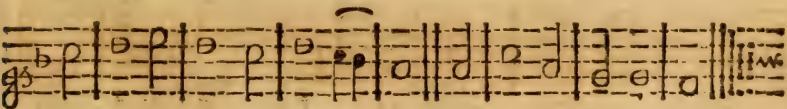
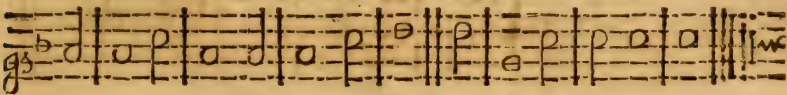
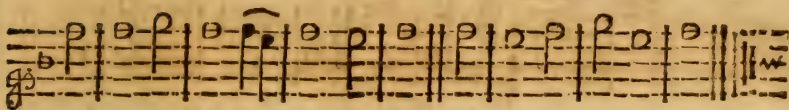
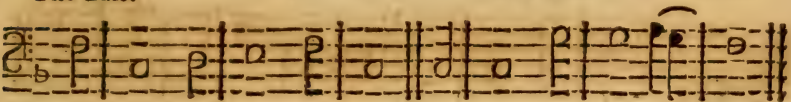
2d. Treble.



Tenor.

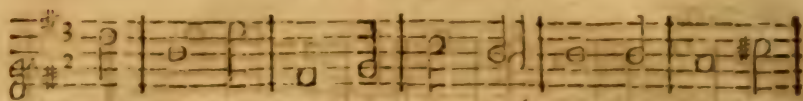


The Bass.

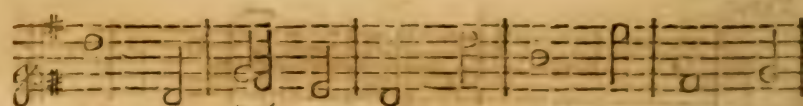
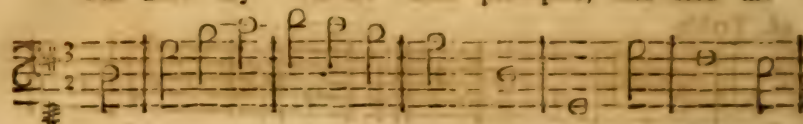




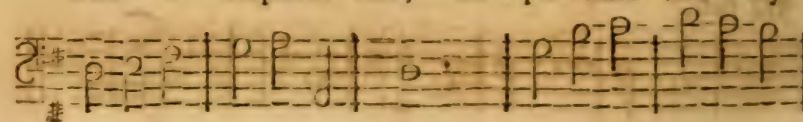
*Psalm the 23d. Paraphras'd by Mr. Addison. Set to MUSICK*  
*by Mr. Henry Carey.*



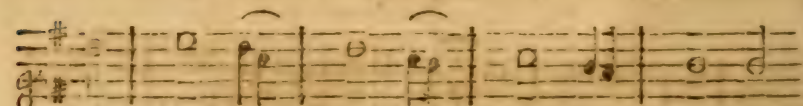
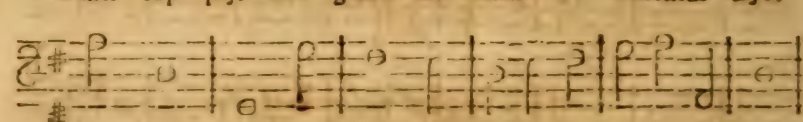
The Lord my Pasture shall pre-pare, and feed me



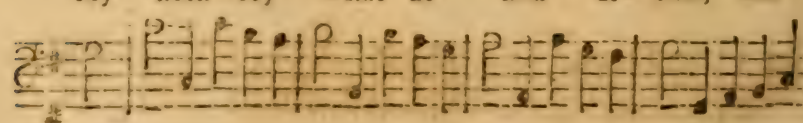
with a Shepherds care; his pre-sence shall my



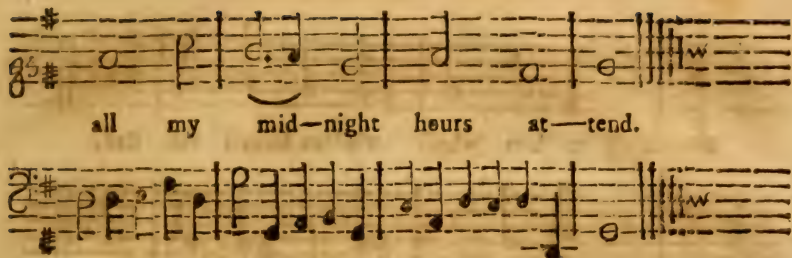
wants sup-ply, and guard me with a watchful Eye;



My noon-day walks he shall at-tend, and



Continued.



## II.

When in the sultry Globe I faint,  
 Or on the thrifty Mountain pant;  
 To fertile Vales and dewey Meads,  
 My weary wandering steeps he leads:  
 Where peaceful Rivers soft and slow,  
 Amidst the verdent Landskip flow.

## III.

Tho in the paths of Death I tread,  
 With gloomy horrors over spread;  
 My steadfast heart shall fear no ill,  
 For thou O Lord art with me still:  
 Thy friendly Crook shall give me aid,  
 And guide me through the dismal shade.

## IV.

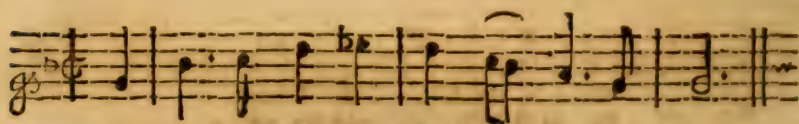
Tho in a bare and rugged way,  
 Through various lonely Wilds I stray;  
 Thy presence shall my pains beguile,  
 The barren Wilderness shall smile:  
 With sudden Greens and Herbage crown'd,  
 And Streams shall murmur all around.



## An HYMN on Divine MUSICK.



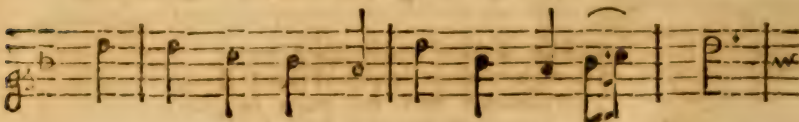
We Sing to him whose wisdom form'd the Ear;



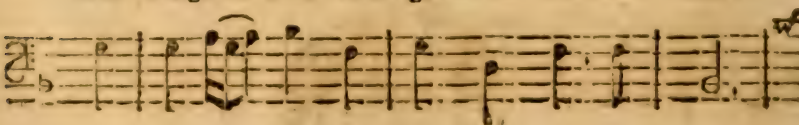
We Sing to him whose wisdom form'd the Ear;



Our Songs O thou that gav'st us Voi—ces hear:



Our Songs O thou that gav'st us Voi—ces hear:





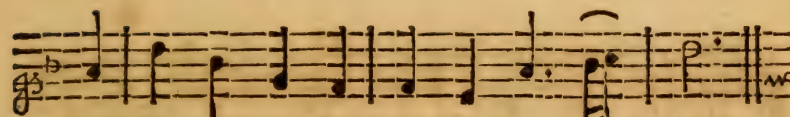
## Continued.



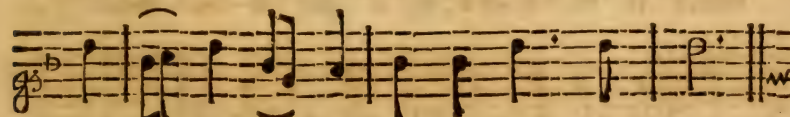
We joy in God who is the Spring of mirth;



We joy in God who is the Spring of mirth;



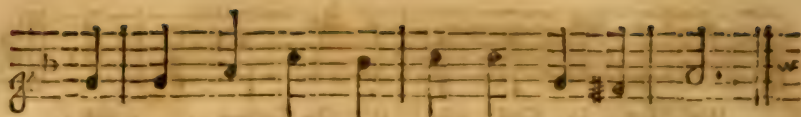
Whose Love's the Har—mo—ny of Heav'n and Earth:



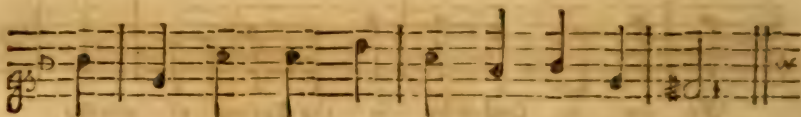
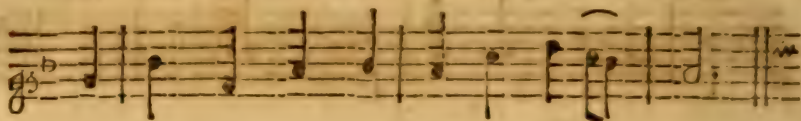
Whose Love's the Har—mo—ny of Heav'n and Earth:



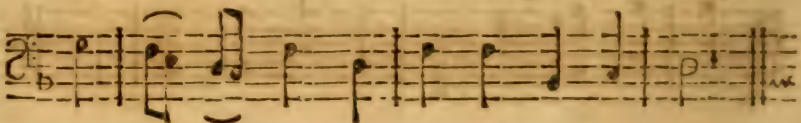
## Continued.



Our hum—ble Son—nets shall that praise re—herse,



Our hum—ble Son—nets shall that praise re—herse,



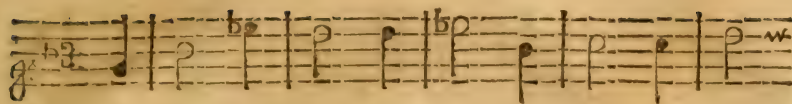
Which is the *MUSICK* of the U—ni—verse.



Which is the *MUSICK* of the U—ni—verse.



## CHORUS.



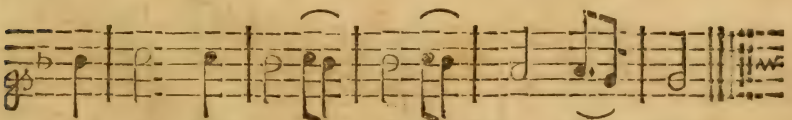
And whilst we Sing, we con—se—crate our Art;



And whilst we Sing, we con—se—crate our Art;



And of—fer up with ev'—ry Tongue an Heart.



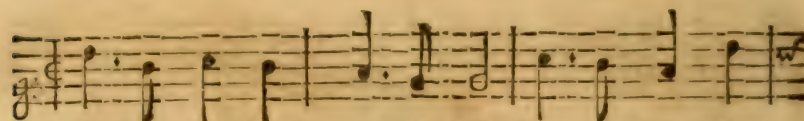
And of—fer up with ev'—ry Tongue an Heart.



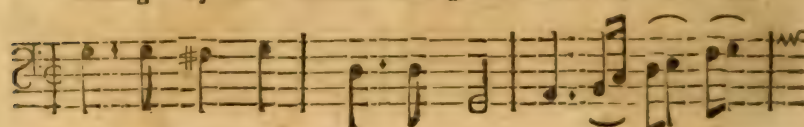


*The Gliding Streams, Psalm 137.*

Sitting by the Streams that glide, down by Ba—bels



Sitting by the Streams that glide, down by Ba—bels



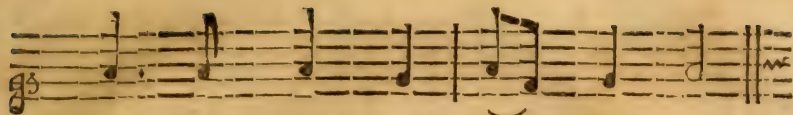
Towring Walls; with our Tears we fill'd the Tide,



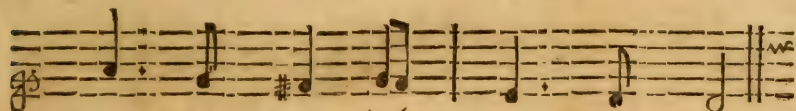
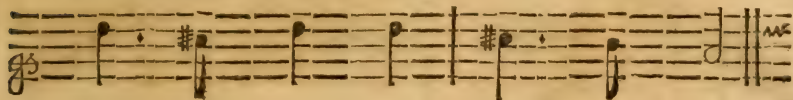
Towring Walls; with our Tears we fill'd the Tide,



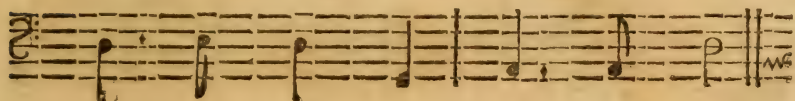
## Continued:



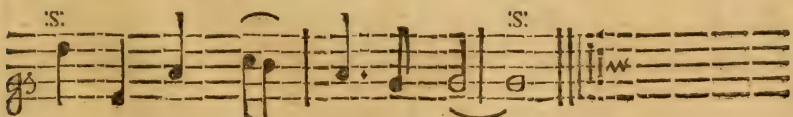
Whilst our mind—ful thoughts re—call,



Whilst our mind—ful thoughts re—call,



Thee O Si—on, and thy fall.

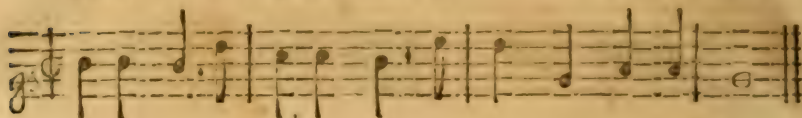


Thee O Si—on, and thy fall.



*The longing SOUL, an HYMN.**A. 3 Voc.*

Never weather beaten Sails more willing bent to shore,  
 Never tyred Pilgrims limbs af-fetl-ed slumber more:



Than my rai-fed Spi-rits longs to fly out of my troubled breast;



O come quick-ly, O come quick-ly, O come quick-ly,





## Continued:

sweetest Lord and take my soul to rest.

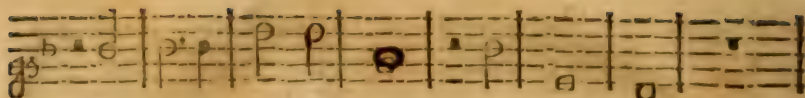
*An ANTHEM Psalm the 117th.**A. 2. Voc.*

O Praise the Lord all ye heathen, praise him all ye Na-ti-ons;

O praise the Lord, &amp;c.

for his merciful kindness, for his merciful kindness,  
for his merciful kindness, for his merciful

## Continued.



is e-ver more and more to-wards us,



kindness, is e-ver more and more toward us, and the



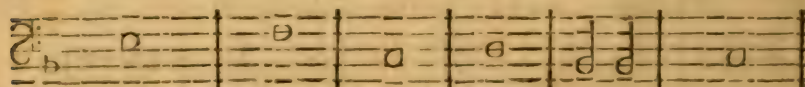
and the truth of the Lord, en—



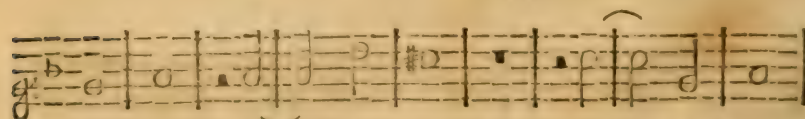
truth of the Lord, and the truth of the Lord,



—dureth for e-ver, en—du—reth for



en—du—reth for ever, for



e-ver, praise the Lord, praise the Lord.



e—ver, praise the Lord, praise the Lord.

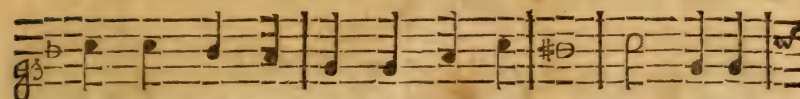
## CHORUS.



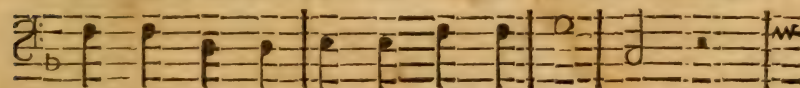
Halle—lu—jah, Halle—lu—jah, Halle—lu—jah, Halle—



Halle—



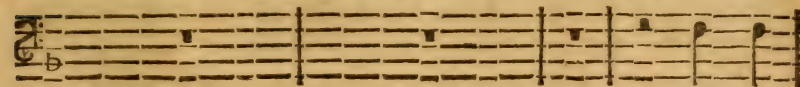
—lu—jah, Halle—lu—jah, Hal—le—lu—jah, Halle—



—lu—jah, Halle &c.



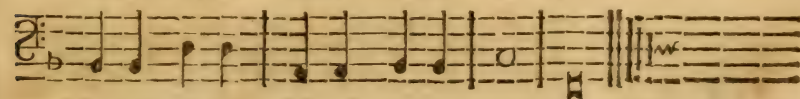
—lu—jah, Hal—le—lu—jah, Hal—le—lu—jah, Hal—le—



Hal—le—

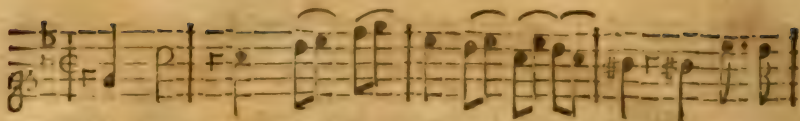


—lujah, Halle—lujah, Halle—lu—jah.

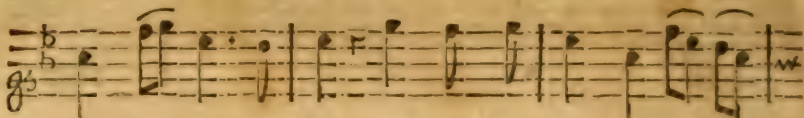


—lujah, Hal &c.



*A Dialogue on DEATH.*

When Death, when Death shall drive our souls a—way, and we be—



—come cold senseless clay, tell us blest An—gels, tell us



true; shall we be e—ver ba—ni—shed from you?



O no, O no, you see the flow'rs decay, yet in the



Spring rise fresh and gay: The Sun when dropt below, be—



—low the sphere, as bright next morning does appear, so in the



Grave a while you lye, and then a—gain sa—lute the Skye.

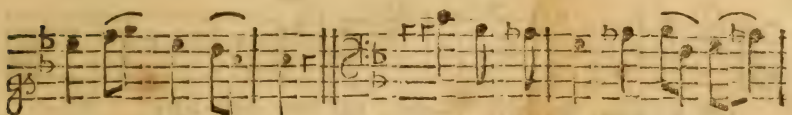
Continued.



But shou'd our A—shes blown a—bout, in-to some Plant, or



Cedar sprout, or shou'd some mountains be our Urn, how can we



to our selves re—turn? We cannot fair ones tell you



how, but please your selves it will be so, for Death no

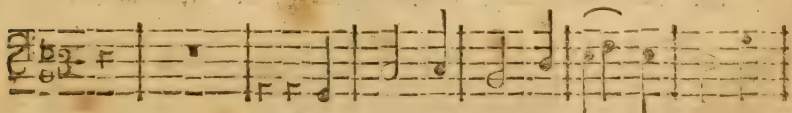


lon-ger is a pain, if you be-lieve you rise a—gain.

### CHORUS.



Then whilst we live let's joy—ful be, then whilst we live let's



Then whilst we live let's joy—ful be, let's

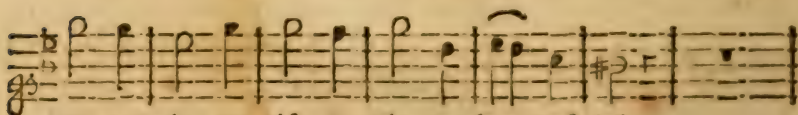
## Continued,



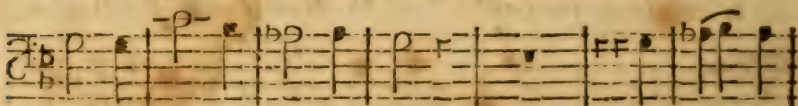
joy-ful be; if from the Grave, we rise a-gain, we



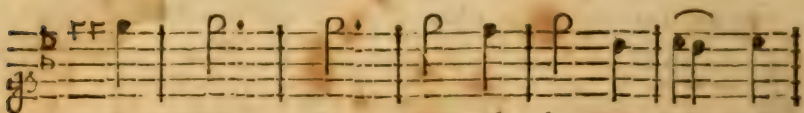
joy-ful be; if from the Grave, if from the Grave we rise a-



rise a-gain, we rise a-gain, our love must last;



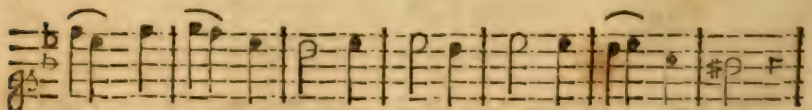
-gain, we rise, we rise a-gain; e-ter-nal-



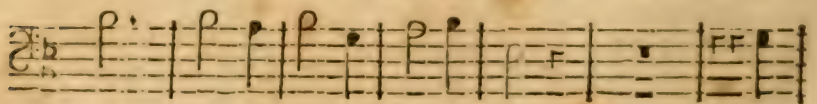
e-ter-nal-ly, our love must



-ly our love must last, e-ter-nal-ly, e-ter-



last e-ter-nal-ly, e-ter-nal-ly; if from the Grave,

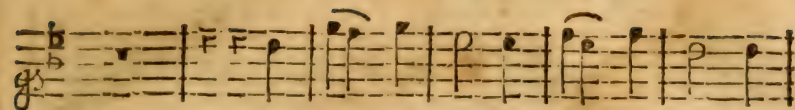


-nal-ly, e-ter-nal-ly,

we



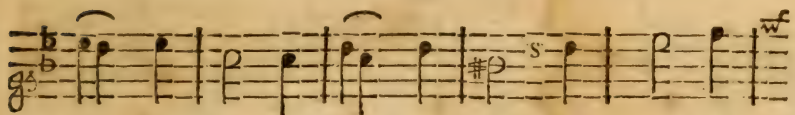
## Continued.



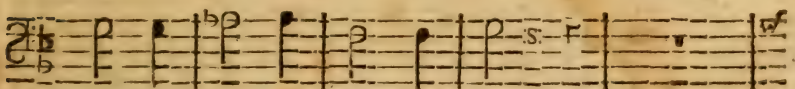
our love must last e—ter—nal—ly, e—



rise a—gain; our love must last, our love must



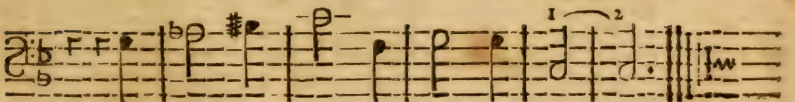
—ter—nal—ly, e—ter—nal—ly, for we shall



last must last e—ter—nal—ly ;

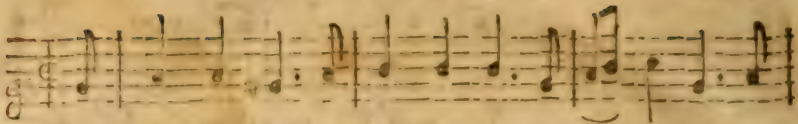


e— — — — — ver be the same.



for we shall e—ver be the same.

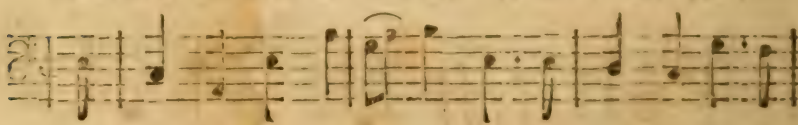


*A Meditation on DEATH.**A. 3. Voc.*

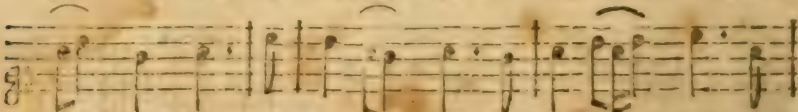
Hark! hark! how swift the moments fly, and I not yet pre—



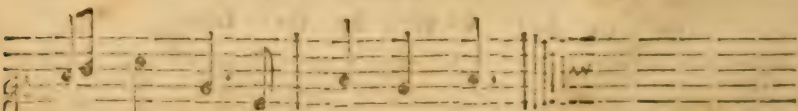
Hark! hark! how swift the moments fly, and I not yet pre—



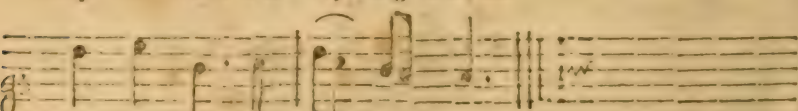
—pa'd to dye, by Day, by Night the summons sounds, but



—pa'd to dye, by Day, by Night the summons sounds, but



Sleep or Cares its cry—ing drowns.



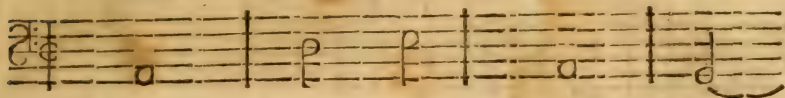
Sleep or Cares its cry—ing drowns.



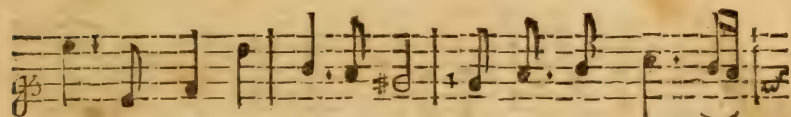
## An HYMN.



Thus Mor—tals must submit to Fate, some more ear—ly,



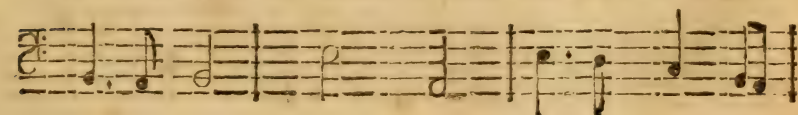
some more late; Life to the World is only lent, and is re—



—paid by Time and Ac—cident, and is re—paid by



Time and Ac—cident: Why then should wretched Souls repine,

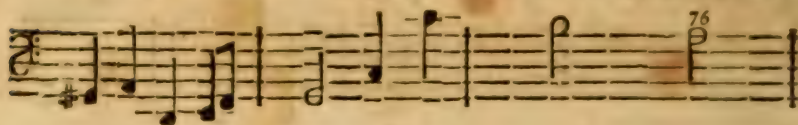




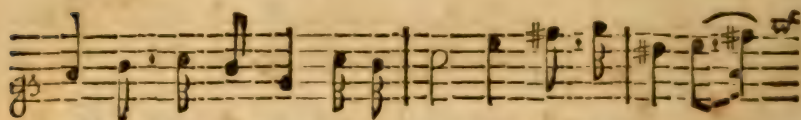
## Continued.



for being soonest made Divine; and go where they shall be se—



—cure of Joys, and no more shock of Chance en—dure?



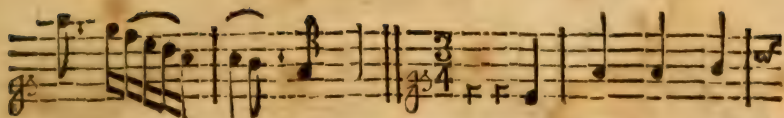
Their Joys are perfect, and no Care, nothing is left to



with or fear; their Joys are perfect, and no Care, nothing is

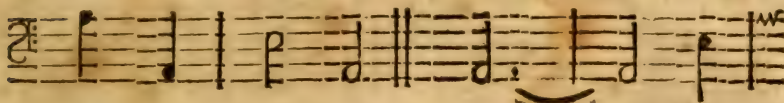


## CHORUS.

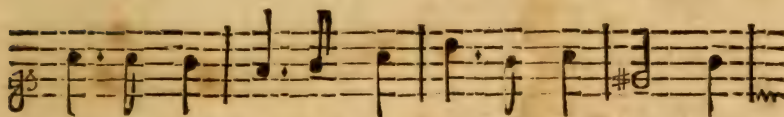


left to with or fear.

How hap-py, how



How



happy's the Soul that has took his best flight, from



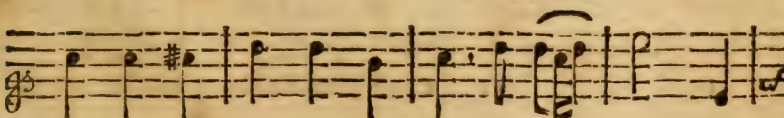
happy's the, &amp;c.



Darkness to Light, from be-low to a-bove, from



Darkness. &amp;c.



En-vy and Ha-tred, to Praise and to Love, from

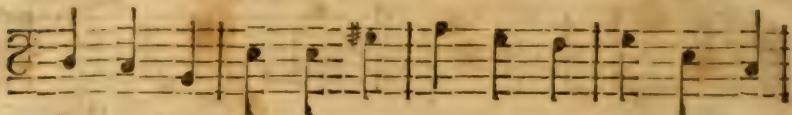


En-vy, &amp;c.

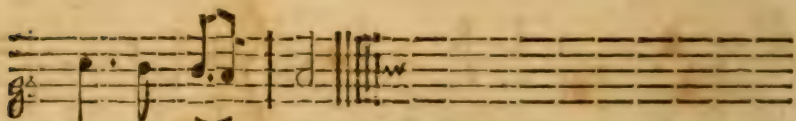
Continued.



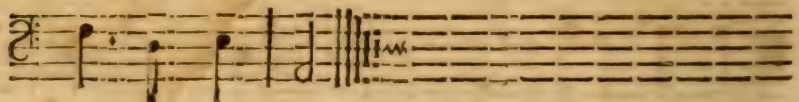
En—vy and Ha—tred, from En—vy and Ha—tred to



En—vy, &amp;c.



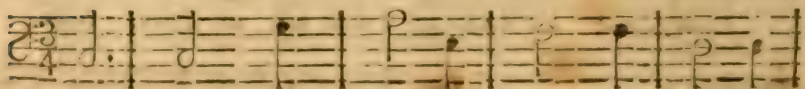
Praise and to Love.

*An ANTHEM Out of the 47th. Psalm.*

O, O Clap your Hands to—ge—ther all,



O, O Clap your Hands to—ge—ther,



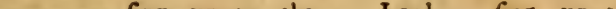



Continued.

all the peo-ple, sing un-to the Lord ;

all the peo-ple, sing un-to the Lord, unto the Lord;

Handwritten musical notation on a single staff. The notation begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, including eighth and sixteenth notes, and rests. The handwriting is in a historical style, likely from the 18th or 19th century.





Lord with the voice, with the voice of Me-lo-dy, sing un-to the

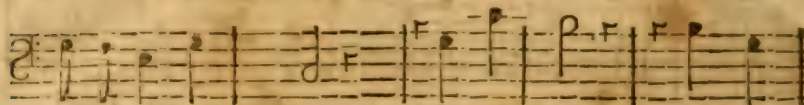
Lord, with the voice of Me-lo-dy,

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several eighth and sixteenth notes, some beamed together, and rests. The ink is dark and the paper shows signs of age.

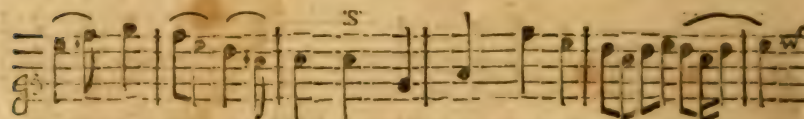
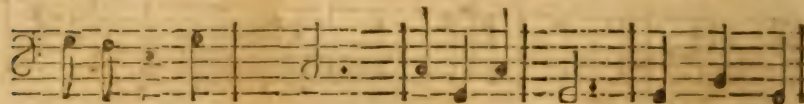
## Continued.



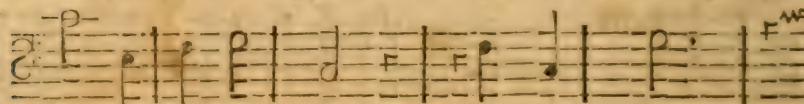
Lord unto the Lord with the voice, with the voice, with the



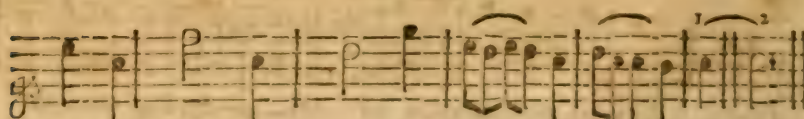
sing un-to the Lord, with the voice, with the



voice of Me-lo-dy, with the voice, with the voi—ce,



voice of Me-lo—dy, with the voice,



with the voice, the voice the voice of Me-lo—dy.



with the voi—ce with the voice of Me-lo—dy.



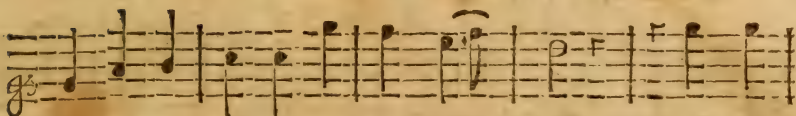
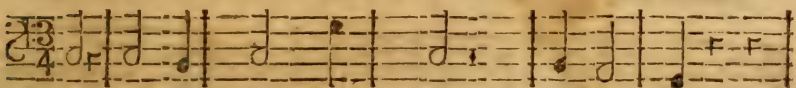
## CHORUS.



O, O sing Praises, sing prai—ses un—to our God, O sing



O, O sing Praises, sing praises un—to our God,



praises sing praises un—to our God O sing



O sing praises un—to our God, O sing



O sing praises sing praises un—to our God, O sing

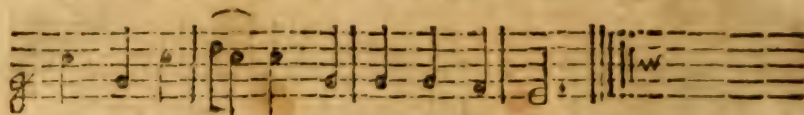




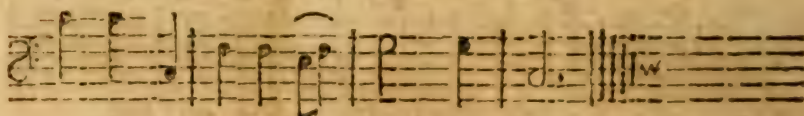
## Continued.



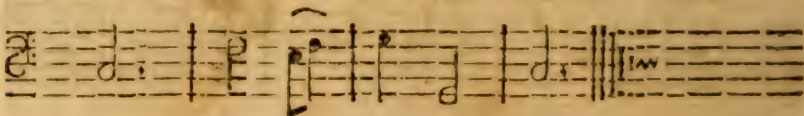
praises sing prai—ses un—to our King.



praises, sing, sing praises un—to our King.



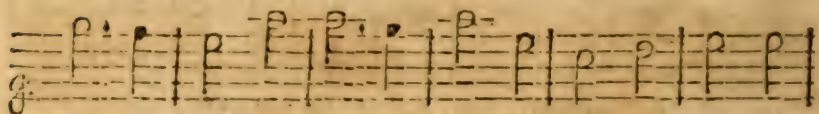
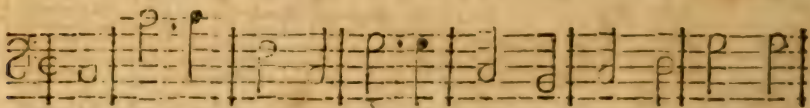
praises, sing praises un—to our King.



*A New ANTHEM taken out of the 106th. Psalm.*



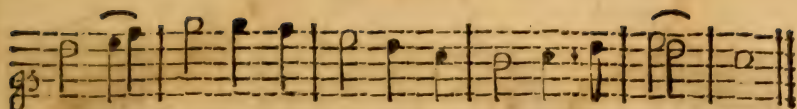
O, O give thanks un—to the Lord, for he is gracious



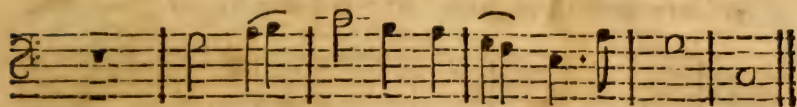
O give thanks un—to the Lord, for he is gracious



Continued.



and his mer-cy en—dureth for e—ver, for e—ver.



And his mercy en—du—reth for e—ver.



Hallelujah, Hal—lelujah, Halle—lujah, Hallelujah, Hallelujah,



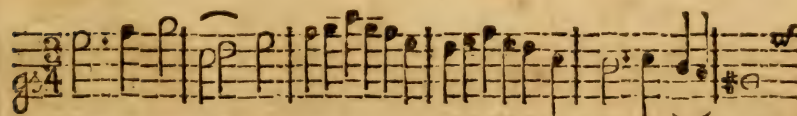
Halle—lujah, &amp;c.



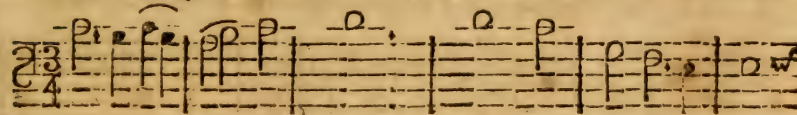
Hallelu—jah, Hallelu—jah, Hal—lelu—jah, Hal—lelu—jah,



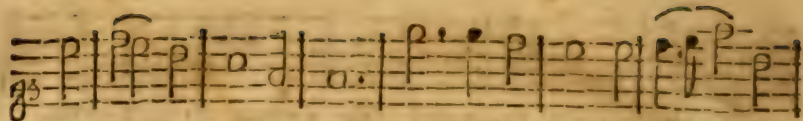
Hallelu—jah, &amp;c.



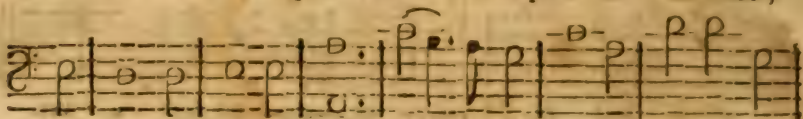
Who can express the no — — — — ble Acts of the Lord :



Continued.



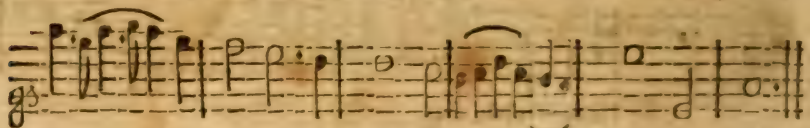
or shew forth all his praise? Who can express the noble



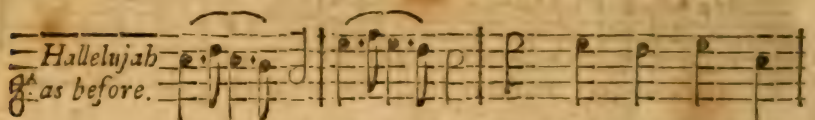
Who can ex-press the noble, the



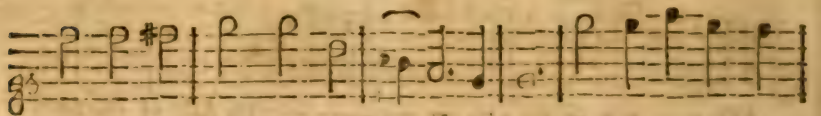
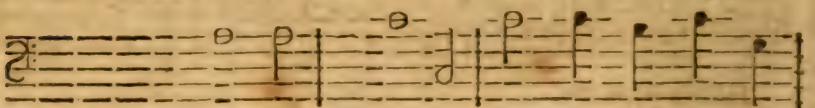
no—ble, Acts of the Lord: or shew forth all his praise?



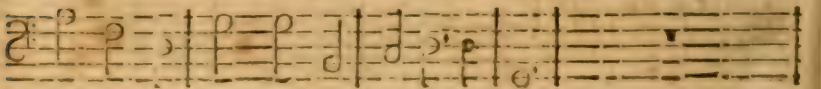
no—ble Acts of the Lord: or shew forth all his praise?



Bles—sed, Bles—sed, Bles—sed are they that

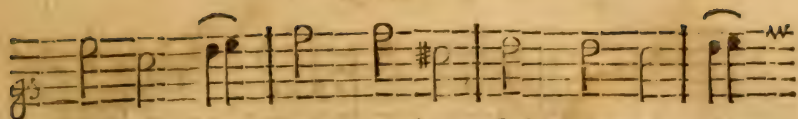


always keep Judgment and Righteousness. Blessed are they that

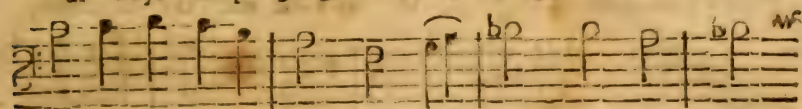




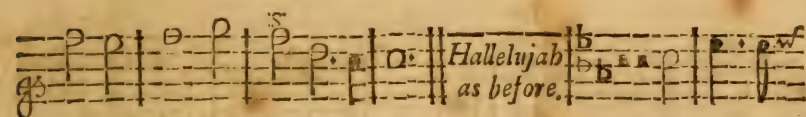
## Continued.



al—ways keep Judgment, keep Judgment and do

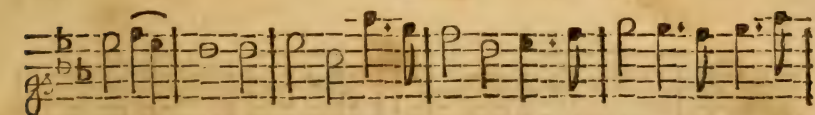
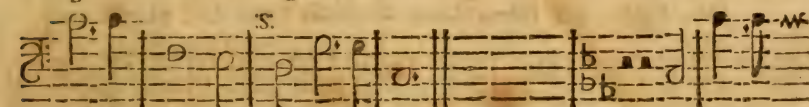


Blessed are they that al—ways keep Judgment, and do

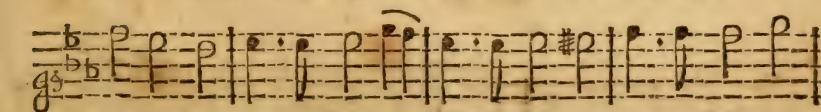
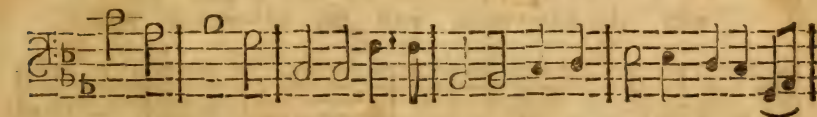


Righteousness and Righteousness.

Re-member



me O Lord according to the favour that thou bearest unto thy



people: O vi—sit me, O vi—sit me, O vi—sit me with



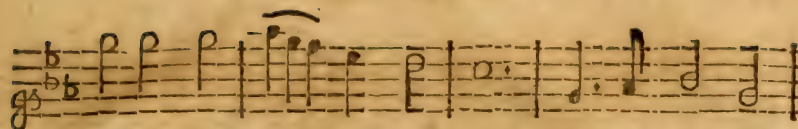
Continued.

me with thy fal—vation, O vi—sit me, O vi—sit me,

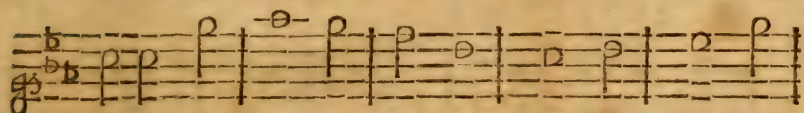
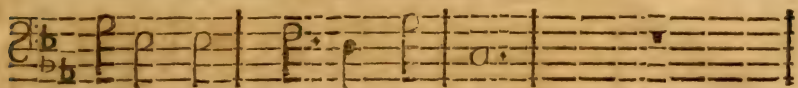
with thy sal—vation, with thy sal—vation. Blessed,

Bles—sed be the Lord God of Is—ra—el from e—ver—

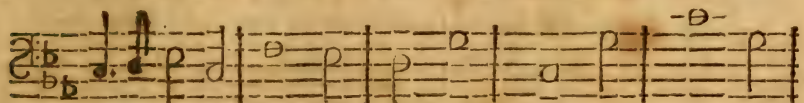
Continued.



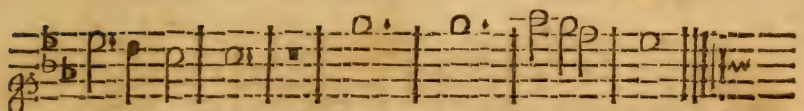
—lasting, and world without end; and let all the



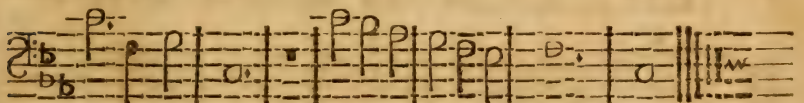
people, the peo—ple say A—men, A—men, A—



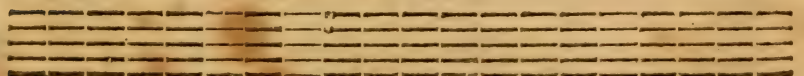
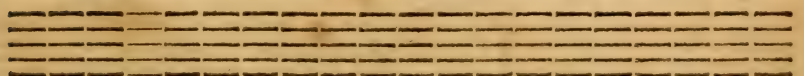
and let all the people say A—men, A—men, A—



—men, and A—men, A — — — — — men.

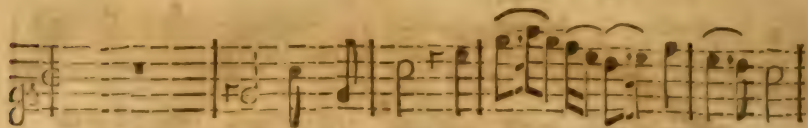


—men, and A—men, A — — — — — men.





An ANTHEM taken out of the 47th. Pſal. by Mr. F. Hicks:



O clap your hands to—ge—ther all ye peo—ple,



O clap your hands to—gether, all ye people,



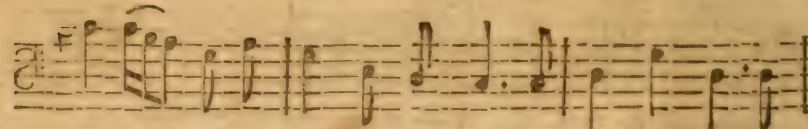
clap, clap, clap, your hands to—gether all ye people, O sing un-to



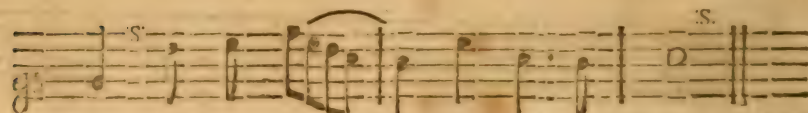
clap, clap, &c.



God with the voi—ce of Me—lo—



O sing un-to God with the voice, the voice of Me—lo—

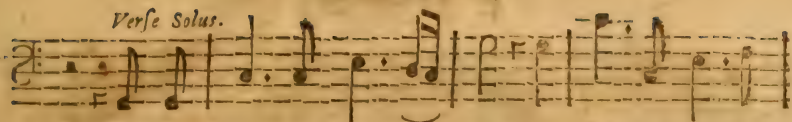


—dy, with the voi—ce, of Me—lo—dy.



—dy, with the voi—ce of Me—lo—dy.

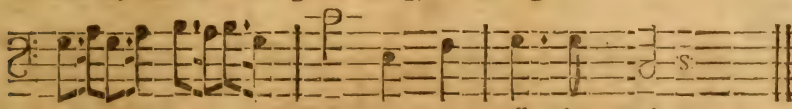
## Continued.

*Verse Solus.*

For the Lord, the Lord is high, is high and to be



feared, he is the great King, the grea—



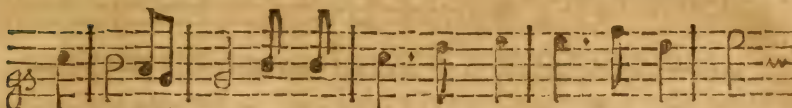
King up-on all the earth,



God is gone up, is gone up with a merry noi— — — se,



God is gone up with a merry noise, God is gone up with



a mer-ry noise, and the Lord with the sound of the Trump.



a me--ry noise, and the Lord with the sound of the Trum.

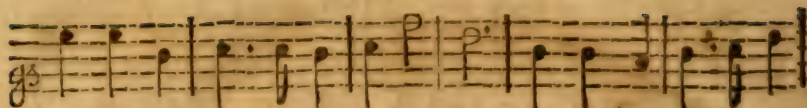


and the Lord, the Lord with the sound of the Trump.

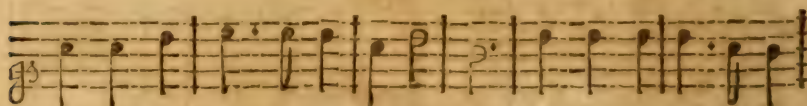


and the Lord with, &amp;c.

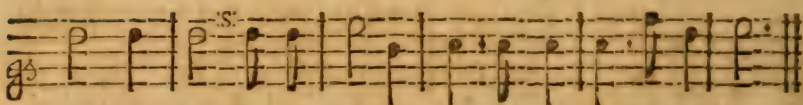
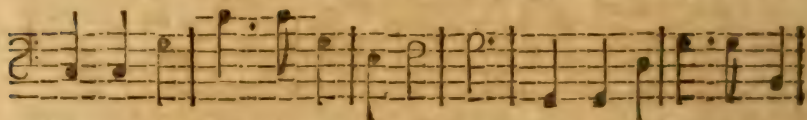
CHORUS.



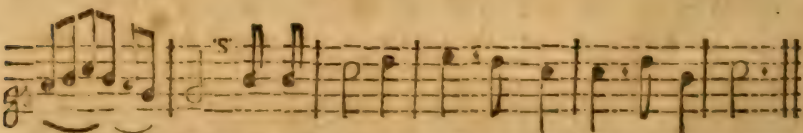
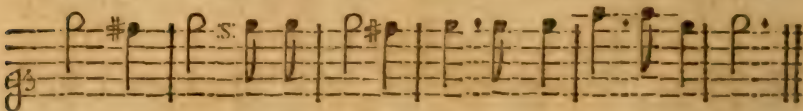
God is gone up with a merry noise, God is gone up with a



God is gone up with a merry noise, God is gone up with a



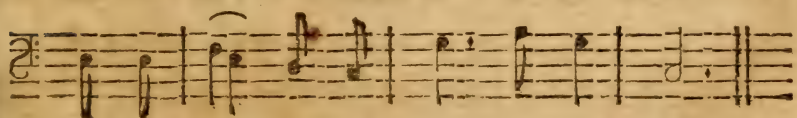
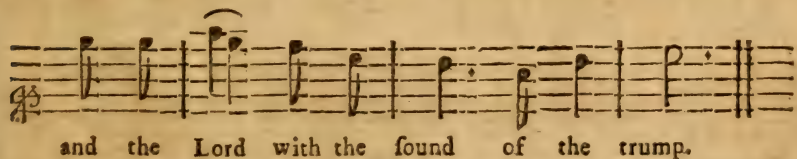
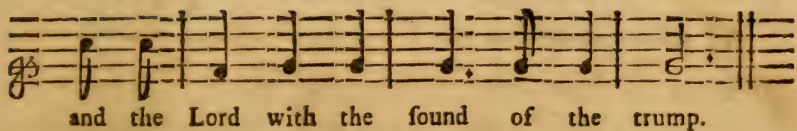
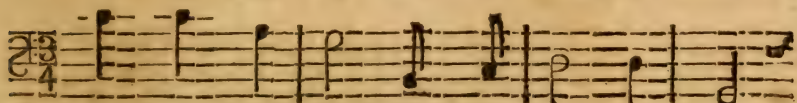
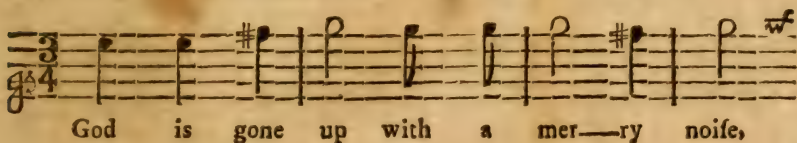
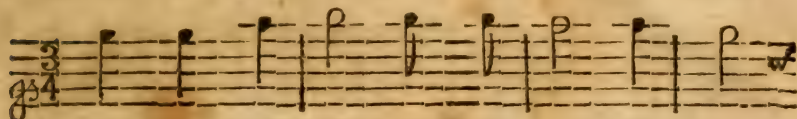
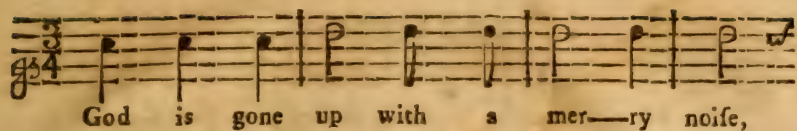
mer—ry noise, and the Lord, the Lord with the sound of the trump.

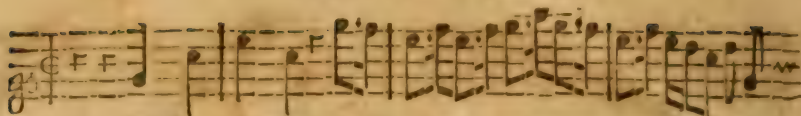


mer—ry noise, and the Lord, the Lord with the sound of the trump.

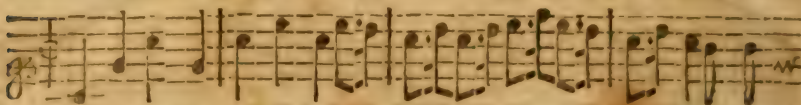




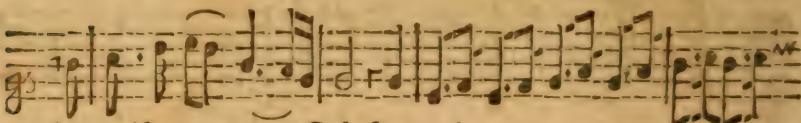
*Another* CHORUS.

*Verse for two Voc.*

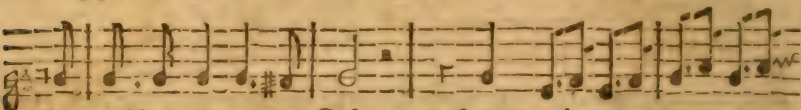
O sing, praises, prai— — — — — ses,



O sing praises, O sing prai— — — — — ses,

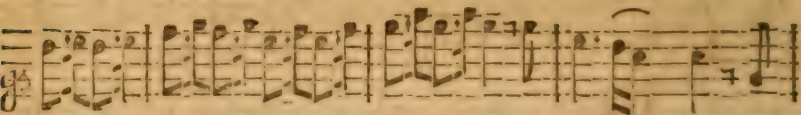
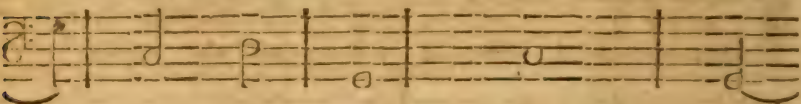


sing praises un--to our God, sing prai— — — — —



sing praises un--to our God,

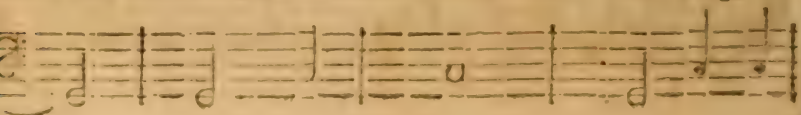
sing prai— — — — —



ses un--to our King, sing



ses un-to our King,



## Continued.

pra—ses, sing praises un—to our King.

sing prai—ses un—to our King,

## CHORUS.

O sing prai—ses, sing prai—ses un—to our God.

O sing prai—ses, sing prai—ses un—to our God.



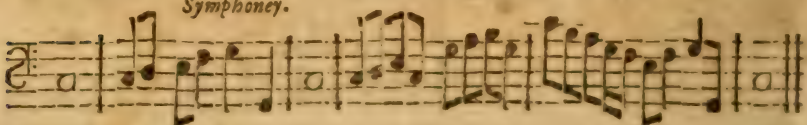
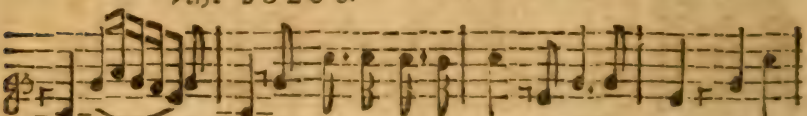
Continued.



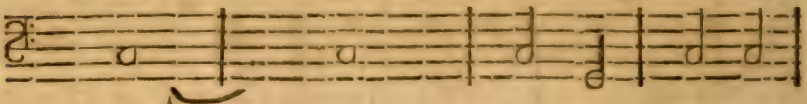
O sing prai-ses, sing prai-ses un-to our King.



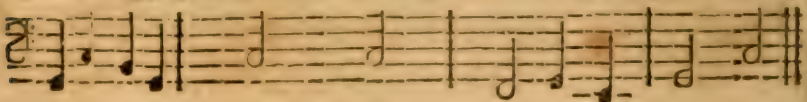
O sing prai-ses, sing prai-ses un-to our King.

*Symphony.**Verse SOLUS.*

For God is King, is King of all the earth, of all the earth; sing ye



praises, sing ye prai — — — — — ses with understanding.



## CHORUS.

Ha—le—lu—jah, Hal—le—lu—jah.

Hal—le—lu—jah, Hal—le—lu—jah.

*Verse* SOLU S.

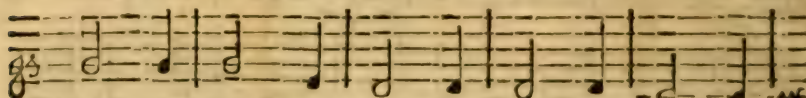
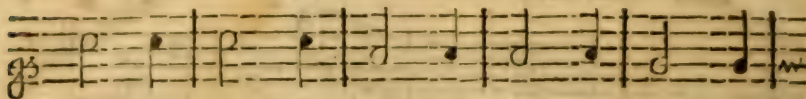
Halle—lu—jah, Halle—lu—jah, Hal—le—lu—jah.

—lu—jah, Hal—le—lu—jah.

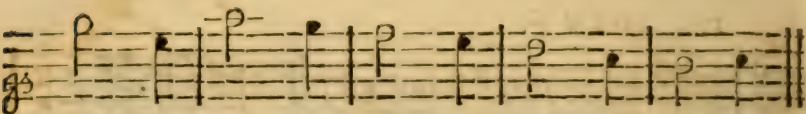
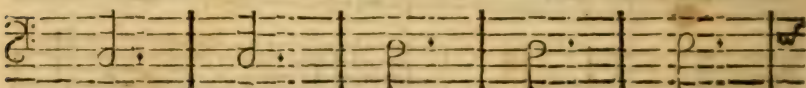
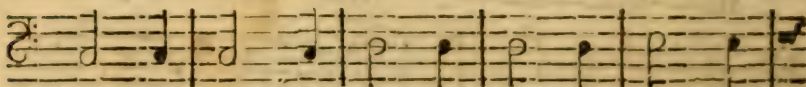
## CHORUS.



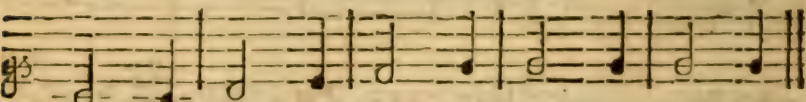
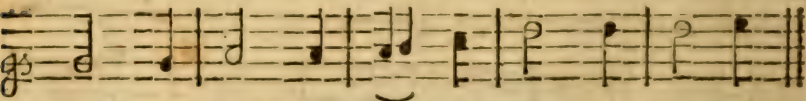
Hal—le—lu—jah, Hal—le—lu—jah, Hal—le—



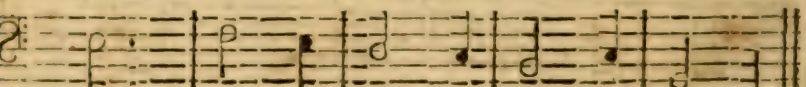
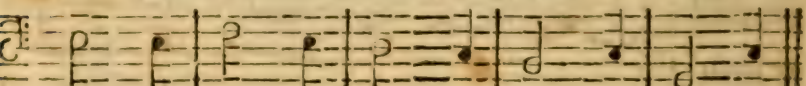
Hal—le—lu—jah, Hal—le—lu—jah, Hal—le—



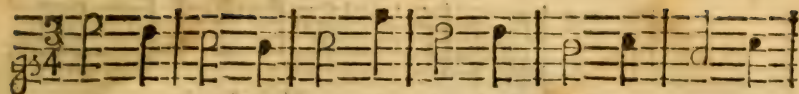
—lu—jah, Hal—le—lu—jah, Hal—le—lu—jah,



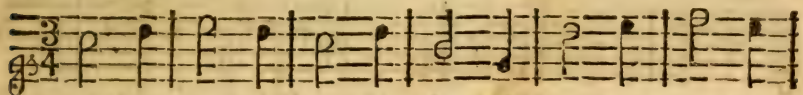
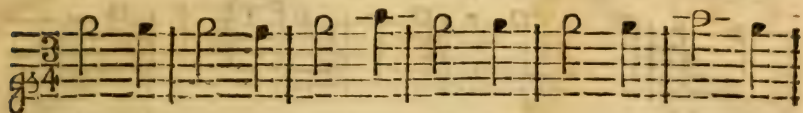
—lu—jah, Hal—le—lu—jah, Hal—le—lu—jah,



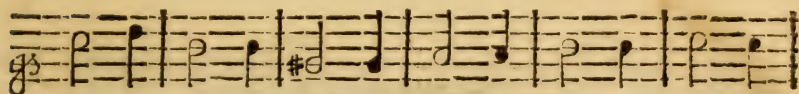
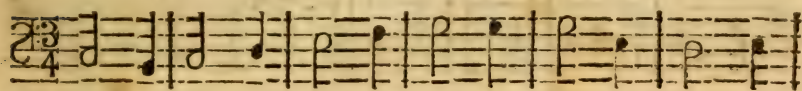


*Another* CHORUS.

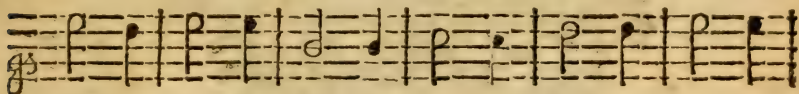
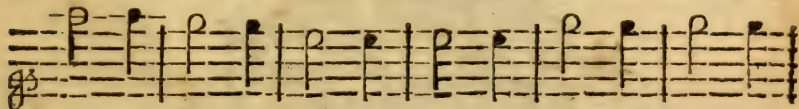
Hal—le—lu—jah, Hal—le—lu—jah, Hal—le—lu—jah,



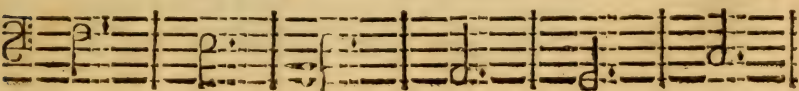
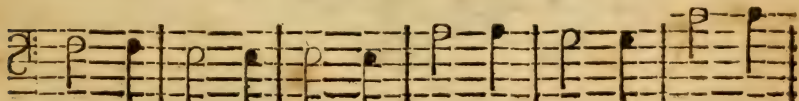
Hal—le—lu—jah, Hal—le—lu—jah, Hal—le—lu—jah,



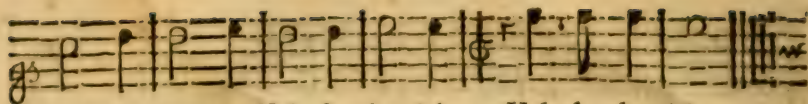
Hal—le—lu—jah, Hal—le—lu—jah, Hal—le—lu—jah,



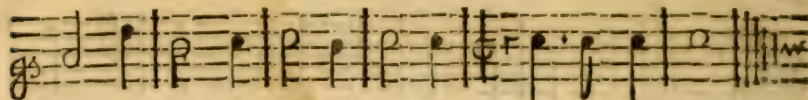
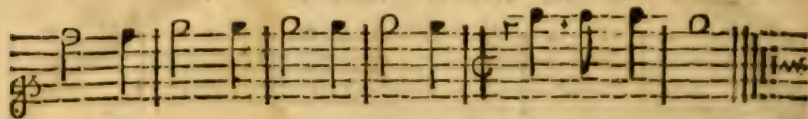
Hal—le—lu—jah, Hal—le—lu—jah, Hal—le—lu—jah,



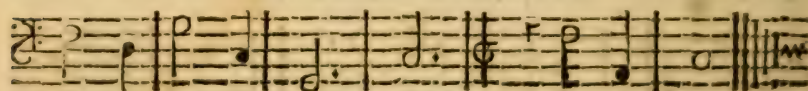
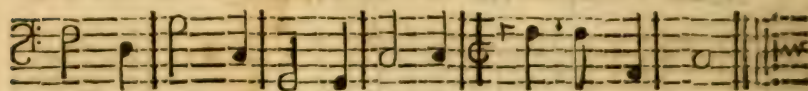
## Continued.



Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

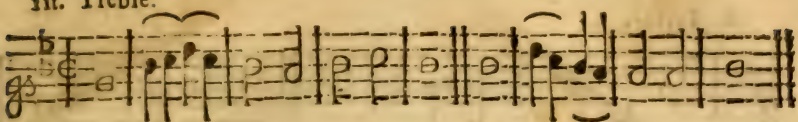


Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

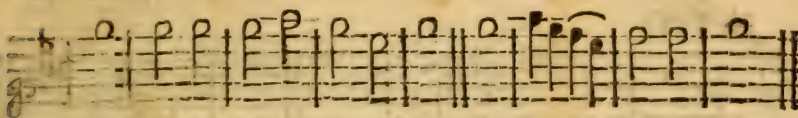


*Isle of Wight Tune.* Common Metre single

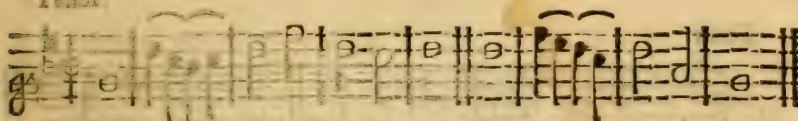
1st. Treble.



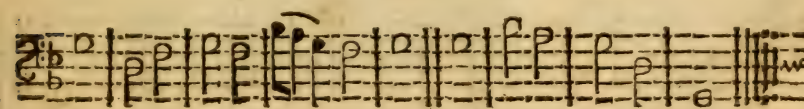
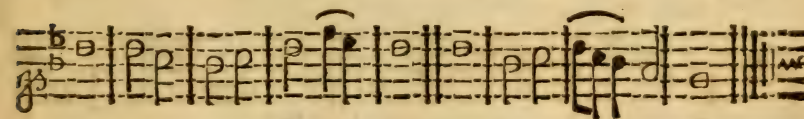
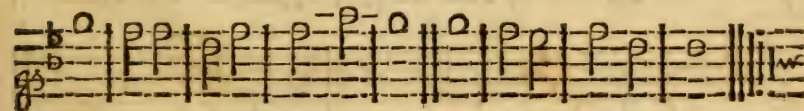
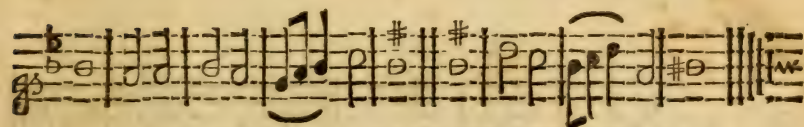
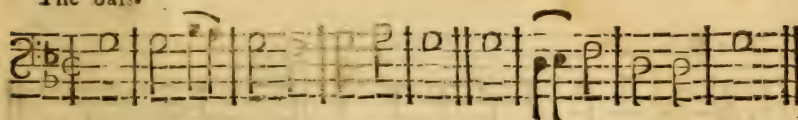
2d. Treble.



Tenor



The Bass.



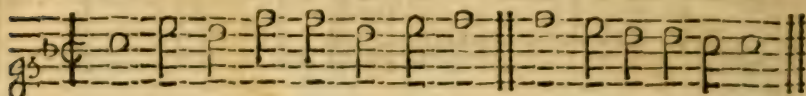


*The 141st. Psalm Tune. Common Metre double.*

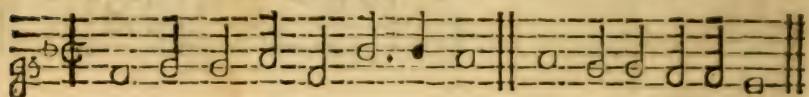
1st. Treble.



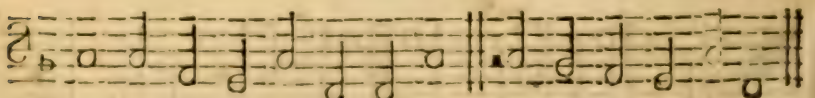
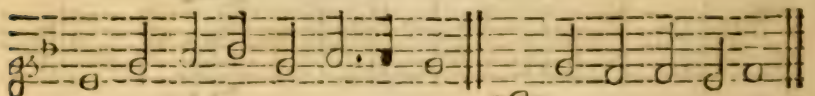
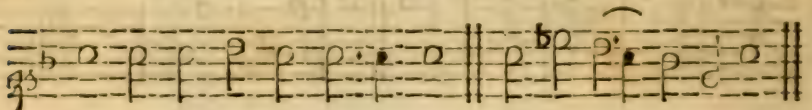
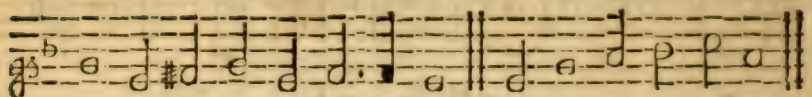
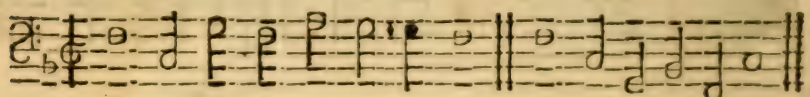
2d. Treble.



Tenor.

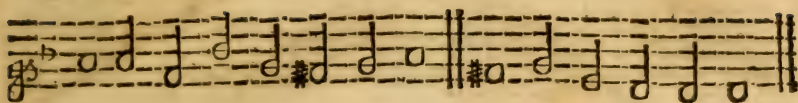


The Bass.

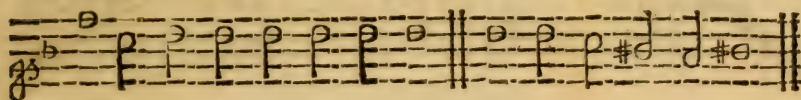


## Common Metre double.

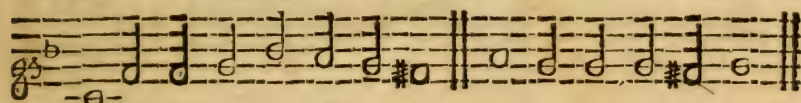
1st. Treble.



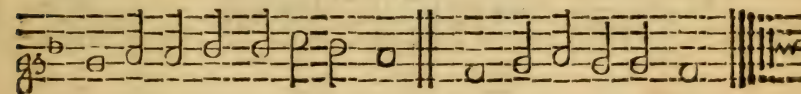
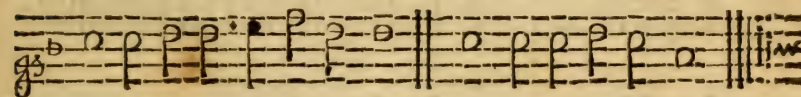
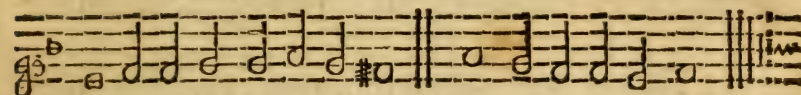
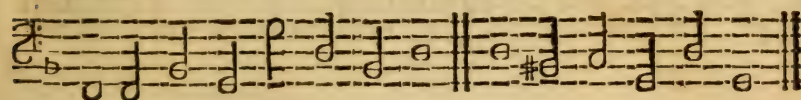
2d. Treble.



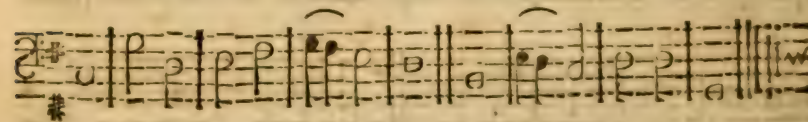
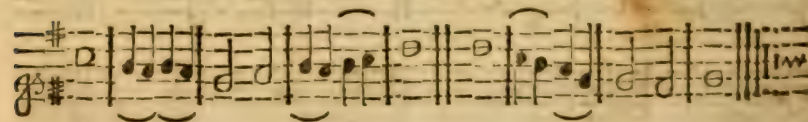
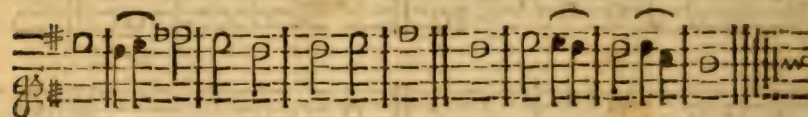
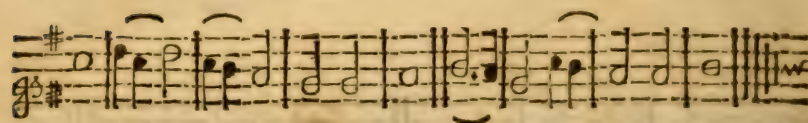
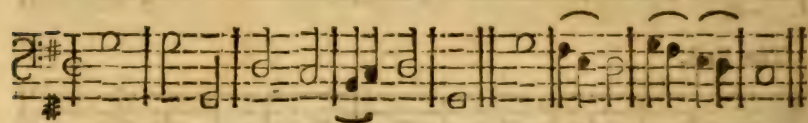
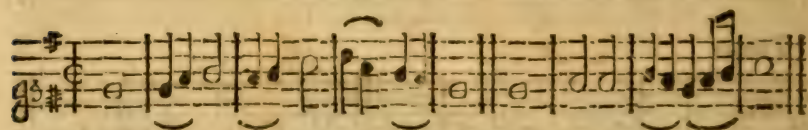
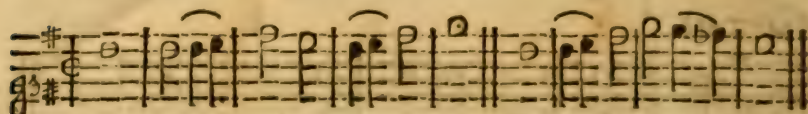
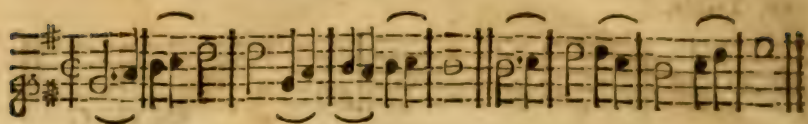
Tenor.



The Bass.



## St. Alban's Tune. Common Metre single.



F I N I S.



# S U P P L E M E N T


T O

## *Harmonia Perfecta :*

B E I N G

Part of several PSALMS to particular Measures.

*To the Old 50th PSALM.*

 HE God of Glory sends his Summons forth,  
Calls the *South* Nations, and awakes the *North* ;  
From *East* to *West* the sov'reign Orders spread,  
Thro' distant Worlds and Regions of the Dead.

*The Trumpet sounds ; Hell trembles ; Heaven rejoices ;  
Lift up your Heads, ye Saints, with cheerful Voices.*

No more shall Atheists mock his long Delay :  
His Vengeance sleeps no more : Behold the Day ;  
Behold the Judge descends ; his Guards are nigh ;  
Tempest and Fire attend him down the Sky.

*When God appears, all Nature shall adore him,  
While Sinners tremble, Saints rejoice before him, &c.*

*To the New 50th PSALM.*

**T** HE Lord, the Sov'reign, sends his Summons forth,  
Calls the *South* Nations, and awakes the *North* ;  
From *East* to *West* the sounding Orders spread,  
Thro' distant Worlds, and Regions of the Dead.  
No more shall Atheists mock his long Delay :  
His Vengeance sleeps no more : Behold the Day.

Behold the Judge descends : His Guards are nigh,  
Tempest and Fire attend him down the Sky :  
Heaven, Earth, and Hell draw near ; let all Things come  
To hear his Justice and the Sinner's Doom :  
But gather first my Saints (the Judge commands)  
Bring them, ye Angels, from their distant Lands, &c.

# A SUPPLEMENT to

*To the 111th PSALM Tune.*

**W**ITH my whole Heart, thy Frame,  
O Lord, I will proclaim  
In all the People's Sight :  
The Works that thou hast wrought  
Are great and duly sought,  
Of all whom they delight.

God's Work is noble, vast,  
His Truth shall always last ;  
His Works of wond'rous Fashion  
Shall still be kept in Mind :  
The gracious Lord is kind,  
And full of sweet Compassion, &c.

*To the Old 112th PSALM Tune.*

**H**OW bless'd is he, and only he,  
Who fears the Lord, and loves his Law !  
His Seed on Earth renown'd shall be,  
And Blessings on their Offspring draw :  
His House in Wealth shall never fail ;  
His Justice shall his Heirs avail.

To him shall Light in Darknefs rise ;  
Kind, Good, and Just, he gives and lends ;  
While prudent Management supplies  
What he in Charity expends,  
The sweet Remembrance of the Just,  
Shall flourish when he sleeps in Dust, &c.

*To the Old 122d PSALM Tune.*

**H**OW did my Soul rejoice,  
To hear the People's Voice ?  
To Zion's Courts let us repair :  
*Jerusalem* in thee  
We shall assembled be,  
Thou City, most compact and fair.

The Tribes shall thither throng,  
Who to our God belong,  
To worship at his Holy Place ;  
For there with Justice crown'd  
The Judgment-Seats are found  
Of *David*, and his royal Race.

O pray

## *Harmonia Perfecta, &c.*

O pray for *Salem's* Peace ;  
Their Blessings shall increase,  
Who hearty Zeal for thee retain :  
May therefore Happiness  
Thy Palaces possess,  
And Plenty in thy Streets remain.

For Friends and Brethrens Sake,  
Who in thy Joys partake,  
I'll seek thy Good, and wish thee well :  
But for the Temple, more,  
Where we our God adore,  
And where our God vouchsafes to dwell.

*Chichester New Tune, to the 122d, Dr. Watts.*

**H**OW pleas'd and bless'd was I  
To hear the People cry,  
*Come let us seek our God to day ?*  
Yes, with a chearful Zeal,  
We haste to *Zion's* Hill,  
And there our Vows and Honours pay.

*Zion*, thrice happy Place,  
Adorn'd with wond'rous Grace,  
And Walls of Strength embrace thee round ;  
In thee our Tribes appear,  
To pray, and praise, and hear  
The sacred Gospel's joyful Sound.

There *David's* greater Son  
Has fix'd his Royal Throne,  
He sits for Grace and Judgment there ;  
He bids the Saint be glad,  
He makes the Sinner sad,  
And humble Souls rejoice with Fear.

May Peace attend thy Gate,  
And Joy within thee wait  
To bless the Soul of every Guest !  
The Man that seeks thy Peace,  
And wishes thine Encrease,  
A thousand Blessings on him rest! &c.



# A SUPPLEMENT to, &c.

*To the Old 124th PSALM Tune.*

**H**AD not the Lord (let thankful *Hearts* say)  
Had not the Lord been pleas'd to interpose  
For our Relief, when Men against us rose;  
Their swelling Rage in that most dismal Day,  
Had soon o'erwhelm'd, and snatch'd us quite away.

But God be bless'd, his Praise we will declare,  
Whose Mercy did our sentenc'd Lives retrieve,  
And from their Jaws the panting Prey retrieve.  
Our heedless Souls, by his most watchful Care,  
Are 'scap'd, like Birds out of the Fowler's Snare, &c.

PSALM 126.

**W**HEN *Sion's* God her captive Sons from Bondage freed,  
A pleasing Dream it seem'd, of what we long desir'd.  
But when convinc'd, by happy Proofs, 'twas so indeed;  
Mirth fill'd our Mouth, and Joy our silent Tongues inspir'd:  
Our Feet rejoyc'd, but were compell'd to own,  
The wondrous Works our God for us had done. &c.

*To the Hanover Tune.*

**O**UR God bless us all with Mercy and Love,  
The cherishing Beams of Favour bestow;  
That Earth his just Dealings may see and approve,  
His healing Salvation all People may know.

Let therefore Mankind, O God, praise thy Name,  
For Joy shout and sing to see thy just Ways:  
With Wisdom thou govern'st the World's mighty Frame,  
Let therefore all Nations, O God give thee Praise, &c.

F I N I S.







Maggs Bros

Nov 1913

E. S. P.

207

